

# *The* **Photo • Lithographer**



**OCTOBER**

# TYPOGRAPHY . . .

*for the Photo-Lithographer*

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# THE PHOTO-LITHOGRAPHER

VOL. II, No. 8  
OCTOBER, 1935

1776 BROADWAY, NEW YORK, N. Y.

THREE DOLLARS PER YEAR IN U. S.  
FOUR DOLLARS PER YEAR CANADA

## ★ NEW YORK PHOTO-LITHOGRAPHERS ELECT OFFICERS

★ At a membership meeting of the New York Photo-Lithographers Association held September 19th, J. Ross Pigott was elected president, to succeed James F. Oastler who held the office for the past two years. C. J. Herold was named vice-president; and W. J. Volz, treasurer.

The board of directors is now made up of these officers and L. B. Rosenstadt and J. F. Oastler, who were also board members last year.

Mr. Oastler was presented with an attractive green onyx desk set in appreciation of his service to the organization. Upon his retirement, Mr. Piggott took over the chair and at once proceeded to outline an ambitious association program which includes:

Educational program, on Page 16 of this issue.

Exchange of credit information.

Help in securing mechanical and sales help.

Setting up machinery for an intensive study of costs and selling prices.

Formation of committees to keep abreast of tax measures, safety equipment requirements and trade relations.

The association's directors discussed the president's program in detail and contributed a number of constructive suggestions.

An official emblem to be used on the association's stationery and to identify those photo-lithographers who are identified with the program to advance the interests of the industry, is soon to be distributed to the membership.

Considerable interest was shown in a proposal offered by Walter E. Soderstrom, executive secretary of the association, to publicize the photo-lithographic process by issuing a "Buyer's Handbook on Photo-Lithography." This work would describe and illustrate the process, demonstrating its extensive applications, and would contain a complete glossary of photo-lithographic terms, as

### J. ROSS PIGOTT, JR., NEW PRESIDENT



well as other pertinent information of value to buyers. Each member of the association would be permitted to insert a four, eight or sixteen-page insert, illustrating his firm's work. The proposal called for distribution of the book to all large buyers of printing in the east as well as the Direct Mail Show held in New York every year.

Three new firms were represented at the meeting, as follows: Thomas Barry, Kenny Press, Newark, N. J.; E. B. Martens, Boro Photo-Lithographers, Brooklyn; and Samuel D. Denburg, Barton Business Service, Newark, N. J.

Associates membership in the New York association makes it possible for the small photo-lithographer or the firm whose principal business is other than photo-lithography, to join for \$50. a year.



# THE PHOTO-LITHOGRAPHER

To Increase Sales, Efficiency and Quality

Copyright, 1935, Walter E. Soderstrom

Published by the

National Association of Photo-Lithographers

1776 Broadway, New York, N. Y.

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Date of issue: First of the month.

VOL. II, No. 8  
October, 1935

Three dollars per year in U. S.  
Four dollars per year Canada

## PHILADELPHIA PHOTO-LITHOGRAPHERS

★ Organization of an educational program for the Philadelphia photo-lithographic industry was begun recently by Merle S. Schaff, director of the National Association of Photo-Lithographers. Plans for the first course, "Selling Photo-Lithography," have already been outlined. Its details follow closely along the lines indicated on page 16 of this issue.

The first sessions will be held on October 25th, in 1023 Ledger Building. Lecturers from New York and Philadelphia will conduct the classes.

William A. Meeks, manager of the Typothetae of Philadelphia, is working closely with the photo-lithographers in this program. There are many printers in Philadelphia and vicinity who are contemplating the installation of offset equipment. Thus, for the benefit of those already in the field and those who may enter it, there will soon be launched a regional photo-lithographic group, under the N.A.P.L., whose activities will be directed by Mr. Meeks.

Lithographic establishments in the Philadelphia area that are interested in the educational work, should communicate with Mr. Meeks, 1023 Public Ledger Building, Philadelphia.

## QUALITY FIRST

★ We have retained Mr. Frederic Ehrlich as Design and Layout Consultant for the advertisers in The Photo-Lithographer who desire to avail themselves of his services.

Mr. Ehrlich is author of "The New Typography and Modern Layouts."

His book includes designs for newspaper and magazine advertising, folders, booklets, center spreads, special pieces, direct mailing pieces, cover designs, introduction pages, constructive use of rules and cards.

It is a dictionary of ideas and helpful suggestions for Art Directors, Layout Men, Art Students, Printers, Publishers of Books, Magazines and Trade Journals, Instructors in Printing, Book Designers and Students of Printing.

He is also Instructor of Design and Layout at the New York Employing Printers' Association, Lecturer on Typographic Layouts at Mechanics Institute and formerly in charge of the Advertising and Layout Classes at Cooper Union and will teach the course in Layout & Design for Photo-Lithographers.

## EXECUTIVE

*Are you alert for special ability or talent? Would an executive experienced in lithographic industry, if possessing your requirements, interest you? The advertiser desires to contact good concern anxious to expand or seeking ability and ideas in its expansion program. He may perhaps admirably fit into your needs. Complete details available by addressing Eastorwest, care Photo-Lithographer.*

## TRAINING SALESMEN

★ Salesmanship is what the lithographic industry needs most. The lithographic woods are full of order takers, near-salesmen, solicitors, young and old, without training in selling and who depend not on their ability to persuade, to analyze, to suggest, to create but entirely upon their ability to "make the price" and the "price" is usually one the customer makes.

The remedy suggested — education, study, training — is the only one which will bring success, and whether the lithographer is his own salesman or employs others to market his produce he must first apply this remedy to himself, for if he expects to have trained salesmen he is the man who must train them.



# ★ FEDERAL SOCIAL SECURITY ACT

By LOUIS B. MONTFORT, General Counsel

★ Ever since Congress enacted the Federal Social Security Act, the National Association has had a number of inquiries asking the question, in substance, how does this effect industry.

The law provides for (1) Old age security, (2) Unemployment compensation, (3) Aid to dependent children, (4) Public health measures, and (5) Aid to the blind.

The Act was signed by the President on the 14th of August, 1935, and becomes effective on various dates, according to the benefits involved and also according to whether or not complimentary state legislation is in effect or not.

The two principal purposes of the law insofar as industry is concerned are (1) Unemployment compensation and (2) Old age security. These will be analyzed in order.

## UNEMPLOYMENT COMPENSATION

The Act provides for Federal grants of money to the states for unemployment compensation provided the states pass laws within the requirements of the Federal Act or amend, if necessary, their present unemployment compensation laws.

Where the laws of the state are satisfactory, a uniform tax is imposed on all employers of "eight or more persons." There are employment exceptions where law does not apply. These exceptions are as follows:

1. Agricultural Labor.
2. Domestic Service in a Private Home.
3. Service Performed as an Officer or Member of the Crew of a Vessel on the Navigable Waters of the United States.
4. Service Performed by an Individual in the Employment of his son, daughter or spouse and services performed by child under the age of 21 in the employment of his father or mother.
5. Service in the Employment of the United States Government.
6. Services in the employment of a state or of its political sub-divisions.
7. Services performed in the employ of a corporation, community chest, fund or foundation, organized and operated exclusively for religious, charitable, scientific, literary or educational purposes, or for the prevention of cruelty to children or animals.

The employer's payroll is the basis of the tax and the total amount of all salaries and wages paid in the labor

and service classifications to be benefited by unemployment compensation is subject to the tax.

The tax for the first year, 1936, will be at the rate of one (1%) per cent of the employer's payroll for that year.

For the year 1937, the rate of tax will be two (2%).

For the year 1938 and thereafter, the tax will be three (3%) per cent.

The taxes may be paid in quarterly installments.

If a state unemployment compensation law is in effect and satisfactory, whatever payment is made by an employer under that law may be credited against the Federal tax up to ninety (90%) per cent but not in excess of ninety (90%) per cent of the Federal tax. Provision is also made for other credits against the Federal tax that are peculiar to the state law involved.

Unemployment compensation is a tax upon all employers, except as above limited.

## OLD AGE BENEFITS

The law provides for aid for old age pensions to men and women over 65 years of age who are dependent on the public for support. The law provides that the Federal Government will equal the expenditures of any state for this purpose with the limitation that the maximum amount payable by the Federal Government is \$15.00 per month per person.

There is provision in the law setting up certain qualifications for the receipt of old age pensions, basing the pensions upon wages received in any employment or service performed within the United States, Alaska and Hawaii.

Persons engaged in the following labor activities do not come within the provisions of the law.

1. Agricultural Labor.
2. Domestic service in a private home.
3. Casual labor not in the course of employer's trade or business.
4. Service performed as an officer or member of the crew of a vessel documented under the laws of the United States or of any foreign country.
5. Employees of the United States.
6. Employees of a state or political subdivision.
7. Employees of certain charitable, religious, scientific, literary or educational institutions.

There will be no old age benefits paid until after January, 1942 and the persons to whom such benefits are paid must qualify in general as follows:

(Continued on page 15)

**FOR INCREASED SALES**

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**CUT-OUTS ARE OFTEN MORE EFFECTIVE  
THAN AN EXTRA COLOR & COSTS LESS**

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**ATTENTION  
GETTING VALUE**

The CUT-OUT idea  
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Square Piece

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DIES, DIE CUTTING  
MOUNTING  
& FINISHING  
TO THE TRADE**



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**WINDOW DISPLAYS—COUNTER CARDS AND DIRECT  
MAIL PIECES THAT ARE DIE CUT**

**SERVICE DIE CUTTING CO.**

**Walker 5-3853 155 Sixth Avenue, N. Y.**

## WHO OWNS NEGATIVES AND PLATES?

★ To give or not to give? That seems to be the weighty question the lithographer must decide when his customer asks him to send along the plates used in running a job. Frequently the shop has incorporated into the making of those plates certain plant secrets that are an important stock in trade and which, under no circumstances, does the plant want to pass on to its competitor.

Picturing an instance of this sort, let us suppose you have received the following letter:

"Dear Mr. Fairprice:

We find your price for our new book much higher than the figures submitted by other reliable concerns. We therefore regret that we cannot send you our order. Please forward at once the zinc sheets used in getting out our last edition.

We intend to place this order shortly and we would appreciate your early attention to this request.

Yours very truly,

I. M. TOUGHNUT."

Lithographers frequently receive requests of this sort and the handling of them constitutes a very delicate matter. Rather than lose a good customer's friendship and patronage, the lithographer is often moved to accede to his customer's demand. But, in the opinion of this observer, the customer is unreasonable in making the demand and in reality is not entitled to what he asks.

Analysing the problem from the very beginning of the transaction between the lithographer and his customer, the question pops up—exactly what does the lithographer sell?

When a quotation is sent the customer it covers a specified piece of work delivered to a certain destination. The lithographer does not agree to send along anything other than the finished job and those materials furnished by the buyer for use in production. In the estimate, the lithographer may mention certain designs, halftones, line cuts and material which may be photo-composed many times up. But he mentions these merely to indicate what the job requires and under no circumstances does he ever intimate that these items will be forwarded to the customer when the work is finished.

When the customer is billed, there are no separate charges listed for negatives, plates and other items used in producing the job. An invoice, when properly drawn up, is a bill for completed work as estimated, plus any extra work that may have been required.

Entering into the production of every lithographic job is the intangible quality, developed as a result of years of practical experience in the business.

The negatives and metal plates you have made and the photographs which you have made and retouched at much expense, and all the other tools, materials and appliances which are the accumulations of your life-



GRAINING METAL PLATES BY VIBRATION

time's study of the lithographic business, and which could be provided only in a plant with an expensive organization held the year around at the disposal of your incidental customer, are not the property of your customer. If they are sent to him as his property the lithographer is making a bad mistake. If the lithographer believes they are the property of the buyer, why not go all the way and send him everything else that had anything to do with the production of the completed lithographed job?

If the lithographer carried through on this basis he would be sending his customer part of a press, the spoilage on the job and maybe a button from his coat.

How much does the customer pay for? Does he pay for the press, the camera equipment, etc? Let us look into the matter a little. The customer is not charged for all the material and time entering into the production of his finished job. He is charged only for the use of material and time and equipment, and the use that the lithographer's workmen made of the lithographer's equipment in the production of the finished work which is duly delivered and paid for.

Usually the customer in asking for used plates seeks an opportunity of giving himself through some other lithographer the advantage of work which this particular lithographer had already done for his own benefit, and as part of his own quality business. This usually resolves itself into a customer "whipsawing" two lithographers and that for the advantage only of the customer.

Frequently an unscrupulous competitor suggests to a customer that if he makes a strong demand for the plates used in a particular job he can secure them, especially inasmuch as they will thereafter be of little use to the lithographer who made them. The unscrupulous one may even go further and suggest that the customer, in his demand for the plates, the customer imply that no further business will be granted unless the request is complied with.

(Continued on Page 7)



## TAKE YOUR CHOICE OF **3** wonderful plate coatings according to your Skill and Initiative

### CHAMPION ALBUMEN CONCENTRATE • Synthetic •

Recommended for use by skilled plate makers

- 1** This product is giving incomparable results in shops employing skilled plate makers. This albumen is positively non-deteriorating regardless of age. For toughness and flexibility nothing can approach it. A typical coating solution for 00 grain zinc plates is as follows: 1 part Champion Albumen in 3 parts water into which dissolve 1 ounce Ammonium Bichromate (photo grade). Filter through wad of cotton in funnel. Pour plate while whirling at 50 R.P.M. This coating base is absolutely essential where Nickel Deep Intaglio plates are to be made. Peerless as a coating for Projection plates. Superb for regular Photo-Lith.

1 gallon makes at least 4. The Concentrate, per gallon, \$8.00.

### LITH-BUMEN SENSITIZER CONCENTRATE • Bichromated •

- 2** This sensitizer has as its base a fair percentage of the above Champion Albumen to give it toughness and flexibility. Lith-Bumen is already Bichromated. Just add water, 3 parts to 1 part Lith-Bumen and filter through cotton wad and the solution is ready for use. Whirler speed should be 50 R.P.M.

We recommend this coating solution to plate men processing plates for the Webendorfer and small Harris or Rutherford presses. The advantage of this product is its simplicity and quickness of preparation and uniformity at all times.

1 gallon makes at least 4. The Concentrate, per gallon, \$7.00.

### ALBUMANOL

Sterilized solution of HEN EGG whites

- 3** All albumen salts have been removed by the Caton Process of sterilization. The result is a tougher and more flexible egg albumen coating solution than is possible to obtain with dry egg scale or ordinary egg white. Albumanol is a concentrated liquid of 40° gravity. 1/3 ounce is equal to the white of one egg for photo engravers solution. Lithographers will find best results by using 1 part Albumanol in 3 parts of water in which is dissolved 1 ounce Ammonium Bichromate.

ALBUMANOL  
PINTS \$1.25  
QUARTS \$2.25  
1/2 GAL. \$4.25  
GALS. \$8.00

All prices f.o.b.  
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**No waste. No stench. Easy to use. Recommended for use by the plate maker of less experience and for ROTAPRINT and MULTILITH plates.**

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Throughout Dominion of Canada CANADA INK COMPANY, Limited

or from the Manufacturers

**LITHO CHEMICAL & SUPPLY COMPANY**

63 PARK ROW, NEW YORK, N. Y.

## WHO OWNS NEGATIVES AND PLATES?

(Continued from page 5)

Many lithographic concerns maintain an expensive creative department as part of their service to customers and it is utterly unfair to expect them to pass on the fruits of this service to their competitors.

In the old days when stones were used, the customer never asked for his plates.

*When a lithographer puts into negatives and plates all his own personality and that of his organization, he gives more than a customer can buy.*

It would be a decided advantage to settle once and for all the ownership of negatives and plates and resolve these matters into a definite trade practice. Let us consider, for example, fine halftone or color work. The lithographer who produces this kind of work successfully has without question spent the greater part of his life in study and fortunes in experiments to acquire the necessary skill, discrimination and ability to enable him to deliver a quality job to his client.

When the work is finished, if he delivers the negatives and plates, he gives up a part of himself and of his organization for which ordinarily he has not been paid. The tangible result of expert craftsmanship should not be sold on the basis of so much per square inch.

Let the customer for quality work go into the open market for the plates, and a different situation prevails. If he buys the plates in the open market, he will pay for the mechanical work what the plate maker charges, but he will himself have to provide or separately pay for the knowledge and skill requisite to a satisfactory result. It is difficult to imagine buyers furnishing a quality lithographer with plates secured in the open market. Today's lithographer has difficulty enough with plates made in his own plant. If the plates are furnished by a buyer, then certainly they belong to him and he can take them away as he pleases. Or, if a publisher orders a set of plates for a book, in which definite provisions are made under which he pays for the metal, handling charge and storage space, then unquestionably the plates belong to the customer and as his property are removable at will.

Lithographers who value their business should not deliver plates to their customers. In all contracts for offset work it should be specifically stated that plates are the lithographer's property. As a matter of policy, it is bad business to imply to the customer that he is being "held up." When a good lithographer does a job once, the quality and service he furnishes should be sufficient to hold the customer.

A definite need for a universal trade policy along these lines exists today in the lithographic industry. If producers absolutely refuse to deliver to buyers materials which do not belong to the latter, a good measure of the unfair competition and confusion in the trade that has existed for many years would quickly be erased.

## SIGNIFICANT FACTS ABOUT PRICES

★ Just to emphasize what the cost of price cutting really is, observe the following figures:

Assuming an anticipated profit of 25% on selling price, a 2% cut in selling price means you must increase your volume of sales 8.7% to make the same profit obtained before the price was lowered.

A 3% cut means 13.6% increase in sales is necessary.

A 5% cut means 25.0% increase in sales is necessary.

A 7½% cut means 42.8% increase in sales is necessary.

A 10% cut means 67.0% increase in sales is necessary.

A 15% cut means 150.0% increase in sales is necessary.

A 20% cut means 400.0% increase in sales is necessary.

Now—to reverse the process, or, increase prices—

A 3% increase means the same profit on 90% of same volume.

A 5% increase means the same profit on 83.5% of same volume.

A 7½% increase means the same profit on 77% of same volume.

A 10% increase means the same profit on 71.5% of same volume.

A 15% increase means the same profit on 62.5% of same volume.

A 20% increase means the same profit on 55.5% of same volume.

**BEN DAY  
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Rapid Shading Medium  
MADE IN U.S.A.

## ★ SALESMEN'S COMPENSATION PLAN

★ Although standardization in the lithographic business can aptly be applied to the majority of shop practices, it is doubtful if any great degree of unanimity can ever be achieved on the sales side of the picture.

Indeed, it is frequently hard to find two employers who entirely agree on the most satisfactory method of paying their salesmen. This can easily be accounted for when we realize that successful compensation plans must be based not only on the peculiarities of a specific business, but on the individual requirements of the salesmen themselves. Thus, it is no unusual matter to discover several different compensation plans within a single lithographic organization.

Changing business conditions often necessitate changes in the salesman's compensation setup. One of the most comprehensive surveys ever conducted on this very point was recently issued by the Metropolitan Life Insurance Company.

During the course of this survey a great diversity of business was studied. The fact that many of these are not entirely similar with the lithographic business is no indication that the facts developed by other industries are not applicable to this one. After all, the fundamentals of a sound salesman's compensation plan are generally alike regardless of the type of business being studied.

It is found that during periods of depression there is a tendency to shift to a commission basis of compensation and this process of shifting is particularly noticeable in reports gathered during the past few years. On the other hand, during periods of prosperity, the opportunity for more extensive missionary work and similar considerations lead many organizations to prefer a salary basis because this type of compensation permits greater control over the salesman.

The adoption of any particular plan requires a careful balancing of many factors. For this reason merely copying a plan in successful use by another company often leads to disappointment.

The expense of operating a specific plan is of prime importance. Many companies would prefer a plan in which the salesmen's compensation is based on net profits but are reluctant to adopt such an arrangement because of the high clerical and accounting cost involved. Some executives have attempted to achieve the advantages of a "commission on profits" plan by working out schedules of rates based on profits and then converting them into the form of commission on sales.

Three types of plans are in use in the lithographic industry: straight salary, salary plus commission and straight commission. In the final analysis, the following considerations should govern the choice of any one or a combination of these compensation plans:

1. *Simplicity.* The plan must be simple enough to be easily understood by both the company and the salesman.

2. *Fairness.* The plan must be fair to both company and salesman. It should reward both fairly and should not exact undue penalties from either.

3. *Salesman's Earnings.* It should provide a total compensation which enables the salesman to maintain a standard of living compatible with the people he must approach. This total compensation should be high enough to attract and keep desirable men, but should not be too high nor too low in comparison to what other companies in the same or similar industries are paying.

4. *Incentives.* The plan should provide an incentive or incentives for the salesman to do what the company desires of him and in the proportion desired. Here is where the particular aims which the company wishes to accomplish play their part in determining the type of compensation plan.

5. *Protection for Customers.* The plan should discourage any action on the part of the salesman that might incur the ill-will of the customer or prospect.

6. *Workability of Plan.* The plan should work in both good times and bad, in periods both of prosperity and depression. Changing the compensation plan with changes of business conditions may tend to unsettle the sales organization and cause dissatisfaction.

7. *Flexibility.* The plan should be flexible enough to meet varying conditions between territories.

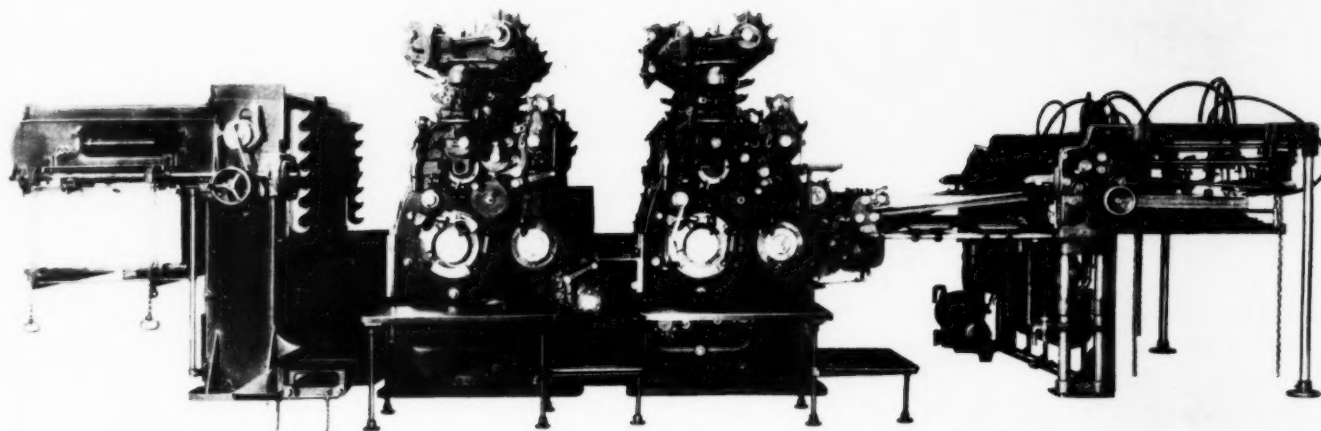
8. *Cost of Salesmen.* The total compensation paid to salesmen should bear a reasonable relationship to sales volume, both for the individual salesman and for the sales force as a whole. The plan, preferably, should make it possible to hold this relationship within certain limits.

9. *Cost of Operating the Plan.* The plan should require a minimum of clerical cost to operate it. If possible, it should be designed to utilize present basic clerical operations, rather than to create new ones. Surveys show that many a plan has been adopted only to be abandoned later because of operating expense.



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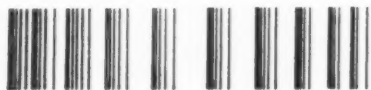
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No. 69—46 x 67½ 4100 per hour in accurate register  
No. 57—41 x 55½ 4500 per hour in accurate register  
No. 44—29 x 43 5000 per hour in accurate register

**MIEHLE PRINTING PRESS & MANUFACTURING CO.**

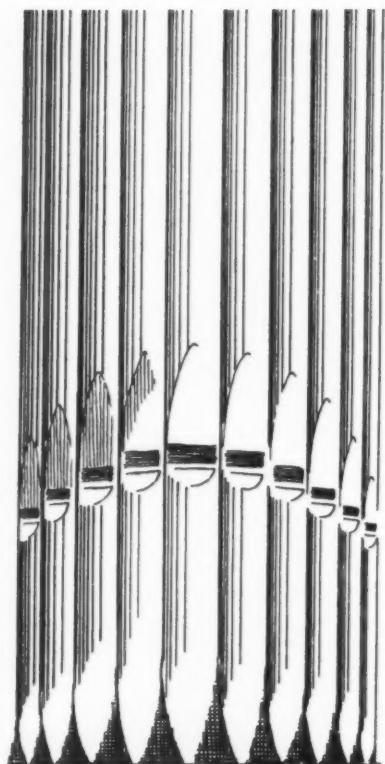
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## KEEPING GOOD WORKMEN

★ Have you ever considered that your men have a certain value above their actual physical capacity? You might call it their good will — their knowledge of your working conditions, your system, style or whatever you like, but it is worth cultivating.

Think what happens when you let a man go. You get a new man in. He is strange to the place and the first few months every job is a new one to him; the foreman has to spend extra time looking after him; he worries his shopmates as to the little details of system, etc. All this is education at your expense. When he is fully educated, when your foreman can give him a job secure in the thought that he can turn it out right without bothering and with good economy, he is worth something to you, and when he reasonably asks, say, for an extra few cents an hour on his wages, consider well before you refuse.

If you lose him you have all that detailed procedure to go through again; your shop gets a bad name as being hard and good men are warned off. Possibly on the score of actual work value he is not worth the extra pay but he may be bright and willing, enthusiastic and with the power of imparting his cheeriness to his mates, that quality alone is worth paying a little extra for. A good, popular optimistic employee will do much toward keeping a shop contented. That is a valuable shop asset.

The Basic Graphic Arts Medium—

## HAMMER Offset FILM

HAMMER Offset renders ordinary line objects sharply and with good definition, while its halftone treatment is favorably interpretive of the copy. HAMMER Offset is also made on glass.

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BLACKS**

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VARNISHES AND DRYERS

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PHILADELPHIA  
DAYTON  
SAN FRANCISCO

## ★ PHOTO-LITHOGRAPHIC INKS

By George Cramer, Sinclair & Valentine Co.

### RED INKS

★ Little did Alois Senefelder realize, when in the early 19th century he discovered what is now known as lithographic printing, that the problems his process was to present would be so far reaching and complex. His thoughts were centered particularly in black. While black prints were essential in those early times, it soon became evident that color reproduction was to take its place in this field.

The vividness and brilliancy of lithographic prints made in red ranked this color among the most important of all colored lithographic inks. During the early period of lithography, the inorganic or earth reds were the only ones that were available. These colors were not suitable for Senefelder's process; nevertheless, the early pressmen had to struggle along with them.

A constant effort was being made in the search for better colors. The Egyptians soon found that a red coloring matter, now known as Alizarine (Madder Lake) could be extracted from the roots of one of their native bushes. The early 19th century also introduced Asian indigo and from far away Mexico the Cochineal bug gave to the world a red that could be used as a red coloring matter. The printers of that time, who in many cases made their own inks, were not satisfied with either the natural or the vegetable colors and left no opportunities pass by in their untiring efforts to obtain better working inks. In 1828 a chemist by the name of Woehler produced synthetically the first organic compound. The impetus that this discovery gave to the chemists of that time was so great that repeatedly during the years that followed more and more new organic compounds were produced.

The first organic dye to be produced synthetically was discovered by Perkin in 1856. This color was known as Perkin's Mauveine or Purple. The birth of the coal tar colors was in no small way affected by this development. Reds were discovered and improved in rapid succession from 1860 on. The speedy progress of lithography urged still greater improvements in colors and especially reds. The early synthetic or coal tar reds were superior to earth and vegetable reds. However, the special requirements for lithographic work: such as, non-bleeding in water and acid, light fastness, etc., left much to be desired in these colors. As the years passed from 1860 on, some of these deficiencies were partially overcome—the non-bleeding lithographic reds demanded much time and patience. It was not until early in the 20th century that this feature was perfected. Up until this time most of the available reds for lithographic work were lacking badly in respect to their light fast properties. Considerable effort was expended on the part of the ink manufacturers in their desire to produce a red that was more resistant to fading.

Later, in the early part of the 20th century, a number of reds were developed that showed a remarkable improvement as regards permanency. These colors, however, were wanting in both strength and cleanliness. In 1907 one of the most permanent yellow shade reds was introduced to the lithographic trade. It, however, was somewhat deficient in certain respects. The search continued and it was not until 1920 that both permanent yellowish and bluish shade reds were developed. Both of these colors, while they were excellent for lithographic printing, were not of sufficient strength to meet the special requirements on many jobs. The ink men were again pressed for a better red. Five years later, after hundreds of experiments had been completed, a new red was discovered that appeared to be what the lithographers were looking for. This red, a so-called Jacque Lake, has good strength, good permanency and works very well on the lithographic press.

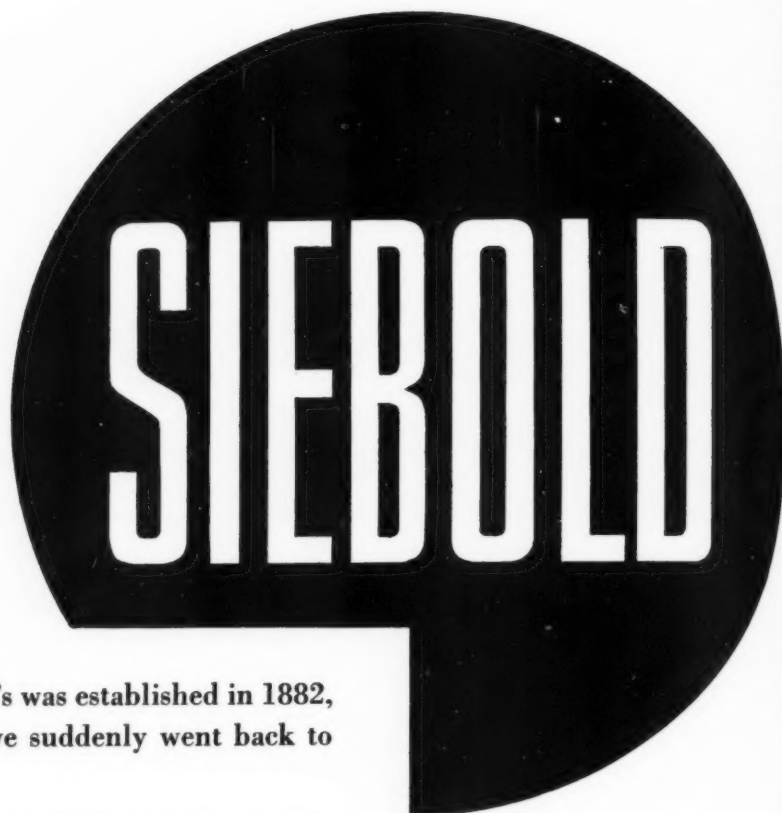
The introduction of the offset process in the early 20th century by Rubel presented a new set of problems for the color and ink manufacturer. This new process, beside demanding all the other requirements of a lithographic red, also added a new one. The need for a much stronger ink, especially a red, was imperative in order to obtain good reproduction.

The development of improved red inks paralleled the progress of the offset lithographic press. With the passing of the years, the advancement in both the fields of ink making and of offset printing proceeded independently. Here again we find that the Jacque Lake mentioned above found a place for itself in this new field of lithography.

The future will bring with it still greater improvements in lithographic red inks. New applications for lithography will mean new specifications. The ink manufacturer will be and is always looking for and experimenting with new colors with which he hopes to satisfy the ever present troubles in reds and in other colors.

Color is not the only problem constantly confronting the manufacturer of lithographic inks. While the color is what strikes the eye in a finished printed sheet, one must not overlook the vehicle, which sometimes improves the effect produced. The vehicle is also essential in making the transfer and in holding the color in its place. Lithographic varnishes must be specially processed to meet the demands of this process of printing. The history of varnish and of ink through the development stages of lithography very closely matched each other. It is natural that such a situation should have existed. The demands of lithography necessitated the improvement of the vehicles as well as the colors and it is evident that such will be the case in all future progress in this field.

## A LOT CAN HAPPEN IN FIFTY THREE YEARS



The world has changed so much since Siebold's was established in 1882, that none of us would know how to act if we suddenly went back to those days.

But some things never change. 53 years of experience in serving the lithographic industry have not altered our original principle of offering the highest quality and finest service to every customer.

Every ink, every lithographic product we handle is backed by our own reputation. Offset Black, which has for 30 years been regarded as more or less of a problem, is no problem to us. We will gladly have our representative call and give you full details on the various Blacks we manufacture.

Siebold's roller department is fully equipped to supply your wants such as Smooth and Grain Leather Rollers, Moleton, and Muslin Covers, also full selection of Hand Rollers, both Rubber and Leather for transferers and prover's use. These are of our own manufacture and our 53 year old reputation is back of every one.

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OFFSET BLACKS • COLORS • SAFETY INKS • ROLLERS • MOLLETON • DAMPER COVERS • RUBBER BLANKETS



## FEDERAL SOCIAL SECURITY ACT

(Continued from page 3)

1. They must be at least 65 years of age.
2. During the period from December 31, 1936 and before the age of 65 they must have received wages amounting to at least \$2,000.
3. They must have been paid wages on some day in each of the five years between the date December 31, 1936 and before the age of 65.

If an employee has made contributions to the old age pension fund and then dies, provisions is made for the payment of certain amounts to the employee's estate.

The law provides for the following taxes to support old age benefits.

1. An income tax upon employees.
2. An excise tax upon employers.

The basis of both of the above taxes are the wages paid to the employees involved.

Insofar as old age benefits are concerned, all employers irrespective of the number of employees, are responsible both for the tax on employees and the tax on employers. In other words, the employer must see to the collection of the tax that is imposed upon his employees as well as upon the employer.

If an employee receives in excess of \$2,000 per year, no tax is assessed either against the employee or the employer using this wage as a basis.

The taxes go into effect January 1, 1937.

The rates of tax for the years involved are as follows:

## TAX FOR EMPLOYEES

Year	Rate
1937, 1938, 1939 .....	1%
1940, 1941, 1942 .....	1½%
1943, 1944, 1945 .....	2%
1946, 1947, 1948 .....	2½%
1949 and thereafter .....	3%

## TAX FOR EMPLOYERS

Year	Rate
1937, 1938, 1939 .....	1%
1940, 1941, 1942 .....	1½%
1943, 1944, 1945 .....	2%
1946, 1947, 1948 .....	2½%
1949 and thereafter .....	3%

The law provides for the creation of a "Federal Social Security Board" to administer the unemployment insurance and old age pension provision. This Board has general authority to administer the Act.

The U. S. Treasury Department will have charge of payments of the benefits and the collections of the taxes.

The Washington office of the National Association of Photo-Lithographers will be very glad to assist the members or answer any questions with reference to the Social Security legislation.

## WHY DO LITHOGRAPHERS' ESTIMATES ON THE SAME SPECIFICATIONS DIFFER?

*The answer is that they don't.*

*Let us explain.*

*No specification you or anybody else ever made was complete.*

*All the estimates you ever received on a lithographing proposition differed on the thing that you didn't specify—QUALITY.*

*Each lithographer quoted you on HIS QUALITY. Now listen!*

*There are only two things you can specify with exactness on a lithographing order—Paper and Size. Everything else is Style.*

*Style consists of design, taste, and workmanship. The king's bones and muscles contain the same elements as the pauper's; the only difference is Personality.*

## A FAITHFUL FRIEND

No matter where I chance to go,  
One friend I have I truly know;  
He trots along by my side,  
Or in my car he likes to ride.  
When folks are busy as a bee,  
He always gives his time to me,  
If it is night or it is day,  
He's always glad with me to stay;  
He says to me, "Let's take a walk",  
It's with his eyes that he can talk;  
His tail will wag from side to side,  
When I say, "You can have a ride".  
Then down the road we speed with glee,  
There's just us two, my Tag and me.  
He'd watch the car from morn till night,  
If I told him once, "You're doing right".  
It sure would be a lonesome day,  
If my Tag should go away;  
But he will stay with me I know,  
Until it comes my time to go,  
And then upon my grave he'll lie,  
And howl and mourn beneath the sky;  
The people all can talk and brag,  
But I'll take a faithful friend like Tag.

HANNAH SANBORN  
Morristown, N. J.

## SELLING PHOTO-LITHOGRAPHY

TUESDAY EVENINGS 6 to 8

Instructors:

W. MACF. BERESFORD, *Gray Photo Offset Corp.*

EDWARD N. MAYER, JR., *Gray Photo Offset Corp.*

J. R. PIGOTT, JR., *Acme Photo Offset Corp.*

THOMAS REID, *Acme Photo Offset Corp.*

J. J. ROCKWELL, *Sackett and Wilhelms Lithographing Corp.*

WILLIAM WOLFSON, *Ardlee Service, Inc.*

Tentative Outline of Course to be Modified as Desired.

1. Tues. Salesmanship and the Photo-Lithographic Indus-  
Oct. 22 try Qualifications a Salesman Should Possess.
2. Tues. Lining Up To Sell Photo-Lithography.  
Oct. 29 Knowledge of the Process. Equipment, Personnel, Reputation, House Policy, Terms and Conditions, Compensation—Expenses and Entertainment. Relation of the Salesman to His House, Relation of the Salesman to the Customer.
3. Wed. Lining Up Prospects.  
Nov. 6 Who, Where and How to Best Reach Them. Other Salesman's Accounts. House Accounts.
4. Tues. The Advantages and Limitations of Photo-  
Nov. 12 Lithography.  
How to Use This Information to Advantage.
5. Tues. Selling from the Estimator's Viewpoint. Getting  
Nov. 19 the Specifications Straight. The Written Proposal. The Personal Proposal. Supporting the Proposal. Making the Presentation Effective. Following Up on Quotations.
6. Tues. Selling From the Production Viewpoint.  
Nov. 26 Promises. Service. Deliveries. Extras. Billing.
7. Tues. Handling Objections and Doubts. Reaching the  
Dec. 3 Real Buyer. Meeting Competitive Under-Bidding. Closing the Transaction Promptly.
8. Tues. When and How to Advise the Customer on  
Dec. 10 Copy, Plan, Format, Typography, Illustrations, Colors, Paper, Ink, Binding and Mailing.
9. Tues. Selling an Order Versus Selling an Account.  
Dec. 17 (Class Demonstration. Each Member of the Class Will Act as Salesman With Others Acting as Buyers) Criticisms.
10. Tues. Ways of Increasing Sales From Accounts. More  
Jan. 7 on Service. The Advantages of Dealing With One Photo-Lithographer. Contracts (Demonstration on Selling a Contract).
11. Tues. Where to Look for New Business. Making Time  
Jan. 14 to Get New Business. Cultivating Prospects. Suggesting Ideas to Prospects. Creative Selling.
12. Tues. Class Dinner.  
Jan. 21 Address, "The Future of Photo-Lithography."

## Developed for The Photo Lithographer DESIGN & LAYOUT

TUESDAY EVENINGS 8 to 9:30

Instructors:

FREDERIC EHRLICH, *Typographic Consultant*

WILLIAM WOLFSON, *Ardlee Service, Inc.*

Photo-lithography with the increasing number of firms coming into the field is making greater demands for better trained men than at any previous time to meet these demands, whether he be an apprentice or lithographer, must during spare moments look forward to self-improvement and the mastery of those essentials that make this improvement possible. With proper training and the knowledge gained from those who thoroughly understand the respective subjects they teach, the students will be better equipped to meet these demands.

To those interested in planning layouts, a knowledge of fundamentals is essential. Fundamentals are the means of giving one definite and defined method of procedure and along right lines, without wasted energy.

To produce a successful piece of printed matter guesswork cannot enter—neither, can it be accomplished by copying printed examples or by imitating the work of others.

In this course, fundamental principles are taught from a practical viewpoint so that the student will have a thorough understanding of how layouts are planned; the interpretation and distribution of the copy based on various structures embodying fundamentals that lead to the development of an acceptable lithographed piece.

Problems are either finished in the classroom or at home. Students' layouts are analyzed and discussed; ten-minute problems are given to develop quick thinking and to gain facility with the use of the pencil in expressing an idea on paper. Solution of given problems; balance and its effect upon the composition. How to handle short copy; fundamental methods of planning modern layouts. Designing cover and introduction pages, center spreads, dummies, two color jobs; the balance of orange and black.

The course will be exceptionally valuable and of great help to photo-lithographers, salesmen, foremen, apprentices and others whose work is directly related to the production of a printed piece of lithographic material. Because of the introduction of labor saving short cuts; examples of agency layouts and how the professional designer works, and the wealth of material, gained from blackboard sketches makes this more than just a course in layout and design.

# Program 1935-1936

## Photolithographic Industry

### COSTING and ESTIMATING

TUESDAY EVENINGS 6 to 7:30

#### Instructors:

BENJAMIN AARONSON, B.S., C.P.A. (N.Y.), L.L.B.

A. J. FAY, *National Process Company*

W. J. VOLZ, *Sackett and Wilhelms Lithographing Corp.*

This course will cover the Photo-Lithographic Cost Finding system from the time ticket of the employees to the preparation of the monthly statement of departmental economic hourly costs.

It will also cover the use of this information in selling. Estimating is one of the most essential functions of a successful lithographic establishment. It serves as a means to correct pricing by the sales department. The production departments are guided by the hours allowed in estimates for each operation in a job. Estimates should be based on accurate cost data as gathered in the plant. This data includes production schedules for all operations in the plant. Explanations on how to set up and use production schedules will be given in the course. The economic hourly costs and production standards will be used to build up estimates on the various kinds of work produced by the photo-lithographer.

#### Tentative Outline of Course to be Modified as Desired.

1. Tues. The Purpose of a Cost System.  
Oct. 22 Forms—Keeping the Records.
2. Tues. Compiling the Results.  
Oct. 29 Economic Hourly Costs.  
Production Standards.
3. Wed. Using Economic Hourly Costs and Production  
Nov. 6 Standards.
4. Tues. The Estimate Form.  
Nov. 12 Developing an Estimate.
5. Tues. Responsibilities of the Estimator.  
Nov. 19 Developing an Estimate.
6. Tues. Estimating Materials.  
Nov. 26 Paper, Ink, Outside Purchases.
7. Tues. Setting Up Costs and Selling Prices for Com-  
Dec. 3 bination Work.
8. Tues. Estimating the Various Elements Involved in  
Dec. 10 Making Negatives and Plates.
9. Tues. Establishing Costs and Selling Prices for Vari-  
Dec. 17 ous Size Plates.
10. Tues. Estimating Color Work for Simple and Com-  
Jan. 7 plicated Plates and Press Work.
11. Tues. Figuring More Difficult Work.  
Jan. 14
12. Tues. Written Examination.  
Jan. 21 Comparison of Results.

### WHAT • WHERE • WHEN

#### THE COURSES

Selling Photo-Lithography  
Design and Layout  
Costing and Estimating

#### THE PLACE

To be selected

#### THE TIME

Selling Photo-Lithography—Evenings 6 to 8,  
dates published

Design and Layout—Evenings 8 to 9:30, dates  
published

Costing and Estimating—Evenings 6 to 7:30,  
dates published

#### FIRST LECTURES

Tuesday, October 22, 1935

#### ELIGIBLE

All men and women who are employed by members of The National Association of Photo-Lithographers or Regional Photo-Lithographic Groups

#### TUITION

Selling Photo-Lithography.....\$12.00

Design and Layout..... 12.00

The above courses to one person..... 20.00

Costing and Estimating..... 16.00

Courses by correspondence to non-members of the N.A.P.L. Lectures sent to students each week, per course ..... 10.00

Courses to members of the National Association of Photo-Lithographers Lectures sent after conclusion of all sessions, per course..... 1.50

*The National Association of Photo-Lithographers will consider setting up the above courses in any area in the United States provided a representative group of lithographic houses will organize and actively support a Regional Photo-Lithographic group.*

ENROLL NOW

MAIL THIS COUPON

National Association of Photo-Lithographers  
1776 Broadway, New York, N. Y.

Please enroll me for the following classes:

Selling Photo-Lithography  
Design and Layout  
Costing and Estimating

I am enclosing herewith my check for \$.....

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*Specialized inks for Multilith and Rotaprint presses, and high speed offset job presses.*

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Eliminates danger of chromic poisoning  
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A non-irritant, synthetic solvent possessing all the desirable properties of turpentine, but better than turps for lithographic purposes.

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Protects the design on the plate and insures long runs.

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CINCINNATI

## 10 QUALITIES THAT EVERY SALESMAN SHOULD HAVE

★ There are ten fundamentals that should be a part of every man who lives by selling, according to H. W. Prentiss, Jr., president of the Armstrong Cork Company. These fundamentals, listed in the Executives' Service Bulletin, are as follows:

1. The resolution, the will power to make one's self the master of his profession.
2. A capable personality, physically, mentally, and morally.
3. The knowledge of one's goods and house in detail, and the broad economic principles that underlie the business.
4. The ability to write and speak cogent, fluent English.
5. The knowledge of advertising as a business force.
6. A knowledge of human nature—the rudiments of psychology.
7. Faith in himself, his colleagues, and his goods.
8. A spirit of genuine service.
9. Enthusiasm.
10. Human sympathy.

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*Describes in Detail most modern methods used in all branches of*

**PHOTO LITHOGRAPHY  
FROM CAMERA TO AD  
JUSTING & RUNNING  
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*Write for information*

**PHOTO OFFSET SCHOOL**

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NEW YORK CITY

## ★ ARE YOU WILLING TO LEARN?

1. Give two reasons why it is important to start with the customer's purpose and the circumstances surrounding his intended use of the job.
2. What is the outstanding difference between drawings and photographs?
3. Mention at least three principal purposes of illustrations in lithographed material.
4. Name five main reasons why color adds effectiveness to lithographing.
5. Why is the choice of paper a responsibility of the lithographers?
6. Show by a properly ruled marked chart the proper imposition of a 16-page form to be lithographed work-and-turn.
7. What information should a salesman give the estimator? Develop the specifications for a 16-page booklet printed in several colors.
8. Develop three separate paragraphs which you can use for reserve talks in selling a customer.
9. Detail at least two methods of keeping control of an interview with a buyer.
10. Name and describe methods for overcoming three outstanding and universal difficulties in selling lithography.
11. When a buyer has really secured a lower competitive bid, what questions can you ask him in order to sell him at a higher price?
12. Draft in a short article the strong selling advantages found in quoting a higher price than your competitor.
13. Give several sources of names for a good prospect list.

*(A number of lithographic salesmen have answered the questions published in these columns and sent their answers to headquarters for marking. Because of a limited budget we cannot mark such papers for other than salesmen employed by members of the National Association of Photo-Lithographers.)*

## MOUNTING DIECUTTING

**Wm. A. Freedman**

c o r p o r a t i o n

**659-6th Ave. at 21st St., N. Y.**

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**STEEL RULE DIES**

## **REDUCE - REGISTER TROUBLES CURLING • WAVING**

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# **DEVON OFFSET MONTGOMERY OFFSET WITH MOISTURE CONTENT CONTROLLED**

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The Verigraph Moisture Control, used at the W. C. Hamilton paper mill leaves the correct amount of moisture in the sheet to practically eliminate register, waving, curling and buckling troubles in offset paper. This is the greatest development that has taken place in the manufacture of printing paper since the offset press was invented. Without this control it is impossible to produce the right moisture content for the pressroom. (Write for complete description.)

Devon and Montgomery Offset Papers are also surface sized, of high white color, strength and opacity and are run slowly for minimum variation.

*Stocked in all sizes and weights with several fancy finishes.*

### **W. C. HAMILTON & SONS**

**Mills:  
MIQUON, PA.**

**New York Office:  
261 BROADWAY**



## ★ SPECIAL COURSES IN LITHOGRAPHY

★ The Lithographic Technical Foundation, Inc., 220 East 42nd Street, New York, N. Y., offers the following courses for the year 1935-36. These courses are special in that they meet the specific needs of lithographic employees. Others are not permitted to enroll.

**Management in Lithography — An Intensive Non-technical Survey of Lithographic and Related Processes — 28 weekly sessions. Tuition \$26.**

This course definitely meets the needs of those holding or aspiring to hold executive positions; also of salesmen and would-be salesmen who value a knowledge of lithographic processes.

Visits will be made to twelve outstanding plants.

Mr. Wm. M. Winship, Sales Manager, American Lithographic Co., instructor.

**Cost Finding and Estimating—14 weekly sessions. Tuition \$15.00.**

This course acquaints students with the basic principles of Cost Finding and Estimating as applied to the lithographic industry and teaches them how to estimate typical jobs.

Mr. G. M. Lucas, Secretary, Trautmann, Bailey & Blampey, instructor.

**Color Mixing—4 weekly sessions. Tuition \$3.00.**

Two definite purposes are served by this course: it teaches how to match colors and it aids those having color-mixing difficulties.

**Camera Operating (A)—6 weekly (3 hr.) sessions. Tuition \$16.00.**

This course deals *only* with line work on film and paper. The instruction is thoroughly practical. Each student is required to take his turn at operating, developing, finishing, etc. Enrollment is limited to six.

Mr. Theodore Hiller, instructor.

**Camera Operating (B)—5 weekly (3 hr.) sessions. Tuition \$13.00. (Open only to experienced photographers and to those satisfactorily completing Camera Operating A.)**

A practical course dealing with half-tone work on film and paper. Registration is limited to six.

Mr. Theodore Hiller, instructor.

**Camera Operating (C)—11 weekly (3 hr.) sessions. Tuition \$32.00. (Open only to experienced photographers and to those satisfactorily completing Camera Courses A and B.)**

Instruction both in the theory and practice of color-separation is provided by this course. Registration is limited to six.

Mr. Gustav Mayer, Latham Litho. Co., instructor.

**Press Plate Making—8 weekly sessions. Tuition \$8.00.**

This course teaches how to make photolithographic plates, also how to operate printing-down and step-and-repeat equipment. Registration is limited to twelve.

Mr. Arthur Waas, the Huebner Laboratories, instructor.

**Stripping—5 weekly sessions. Tuition \$10.00.**

Acquaintance with modern procedures in stripping and opaquing and provision of practice under expert supervision are the purposes of this course. Twelve only will be registered.

Mr. Theodore Hiller, instructor.

**Color Correcting or Retouching (A)—12 evening sessions. Tuition \$18.00.**

In this course instruction regarding retouching needs and retouching procedure is given. The "dot etching" method only will be considered.

**Color Correcting or Retouching (B)—12 evening sessions. Tuition \$18.00.**

Practical instruction in the straight glass or the negative-positive-negative method is provided in this course. Registration will be limited to 12.

**Science of Photolithographic Processes and Practices—10 weekly sessions. Tuition \$10.00.**

The object of this course is to provide answers to the many questions of scientific nature that are discussed daily in lithographing plants.

Mr. Kenneth W. Martin, Harold M. Pitman Company, instructor.

"Time efficiency concerns itself with raising the quality rather than with lowering the price of the product."

### THE LITHOGRAPHER IS BUSY—

#### YOUR SALES MESSAGE GREATLY INCREASES IN VALUE

If it is sent the lithographer in a lithographed publication.

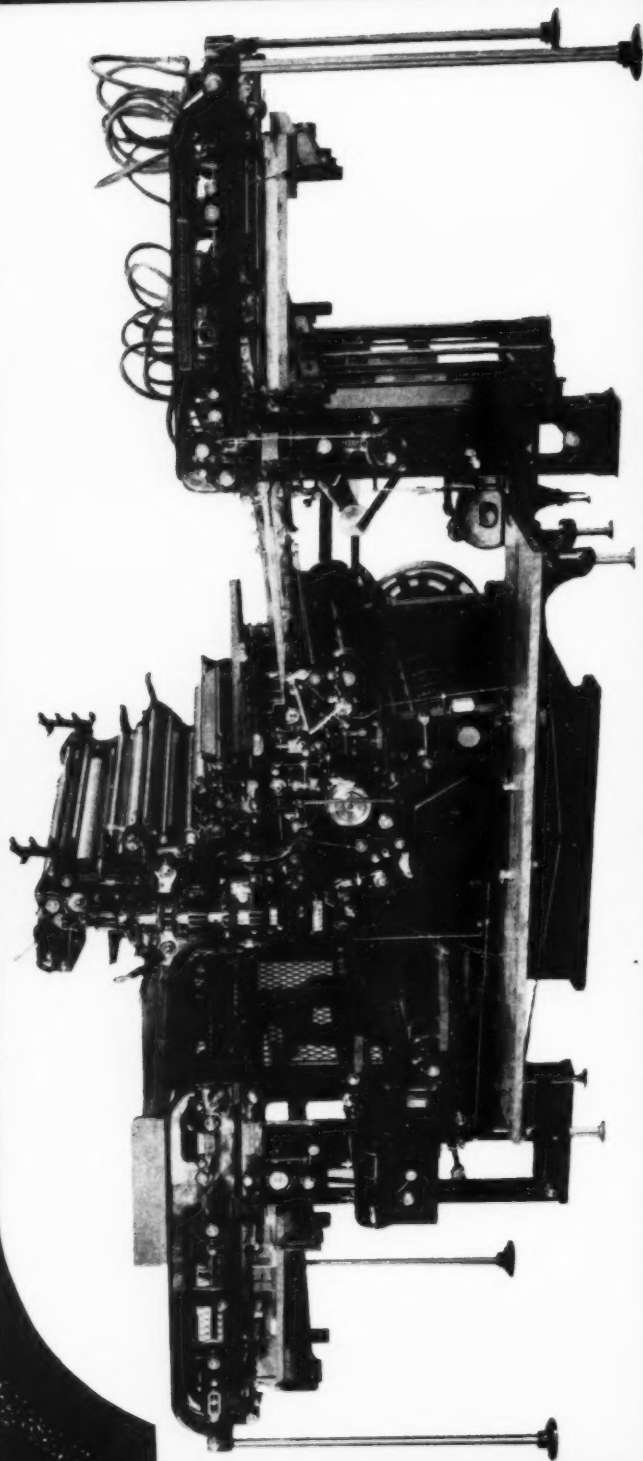
If it is placed opposite a reading page where you want it.

If it is placed in a publication regarded as a "Reference Book."

The Photo-Lithographer is actually produced by lithography. Any advertiser placing advertising for one page or more per issue is entitled to space opposite reading matter. The helpful articles in The Photo-Lithographer make the publication a reference book. Advertisements in The Photo-Lithographer will be read many times over.

You can **increase your sales** by using The Photo-Lithographer.

*HARRIS'S BEST choice of the leaders*



• L S C 32 x 44 •

A quadruple size press handling 16 up of 8½ x 11 multiples. Unsurpassed for quality and quantity production. Lowest cost per thousand. Its versatility, high speed and accessibility make it unsurpassed in its size for the Photo Lithographer.

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Harris Sales Offices • New York, 330 W. 42nd St. • Chicago, 343 South Dearborn St. • Dayton, 813 Washington St. • Factories: Cleveland, Dayton

## VARYING EFFECTS WITH SHADING MEDIUMS

★ There is perhaps no other single factor in advertising that is as likely to kill appeal as monotony. Either in word or picture, monotony is unappealing to the eye, distasteful to the mind.

Perfect balance in a layout might conceivably produce this undesirable factor. Repetition in copy can likewise give rise to the same effect. But the quality that is likely to breed lack of appeal most frequently is uniformity of color or tint to the point of monotony.

To overcome this hazard, one can easily avail himself of the simplest and most economical devices known to the graphic arts: the shading medium. By utilizing this stunt it is possible to create countless graduations of tint in a single color and variety beyond the imagination with two or more colors.

Shadium mediums can be applied in several different ways. First, there is the mechanical system in which a transparent film is inked up, placed on the surface to be tinted, and the design transferred by pressure with a roller, stylus or other suitable instrument. Where the tint is not wanted, it is protected by gamboge or some water soluble gum.

In this system there are about 200 basic designs available. Each of these can be used alone or in combination with others. There are dot, straight line and curved variations. Each of the individual tints can be varied by start graduation, either of an entire surface or in separate areas, such as a face, foliage, fabric texture, decorative spot.

### GRADUATED EFFECTS

The graduations can be made in distinct steps, starting with the original tint with each step a little darker, until the final one is a solid block. Thus, the variety of effects with a single tint immediately becomes evident.

Then, by combining one tint with another, an endless variety of patterns can be created. One printing of a line tint can be printed on another at a different angle, to produce a network of different shapes. Lines printed over dots give still further variations. Halftones and other mechanical stipples printed at different angles to one another result in additional designs. When halftones of two or more meshes are printed together, a moire or watered silk design is created. Ingenious handling of stipples can easily be made to simulate fabrics, leather grains and other materials.

This method of breaking up monotony is invaluable in black and white reproductions, for making original effects in border designs, for softening large solid backgrounds, relieving blank spaces, or strengthening parts of a drawing. But this is not its only use. It can be used to advantage in reproducing colored drawings, or in making color plates from black and white photographs

or from line drawings. A good film artist can turn out an excellent set of color plates from either.

Where a line drawing is used, it is well to furnish a tissue overlay on which the drawing may be traced, and portions to be tinted may be indicated along with the number of the film desired. If it is to be produced in colors, the artist may also fill in the colors roughly on the overlay, as a guide to the shading artist.

So much for the film method. We now come to what is known as the shading sheet medium, a visual process that enables the user to see what his finished reproduction will look like before the actual reproduction is made.

The basis for this process is a transparent sheet containing a great variety of shaded halftone or line characters. The sheet can be applied to any desired copy and is easily removable. Generally a special instrument is utilized in removing the medium from the desired portion of the copy.

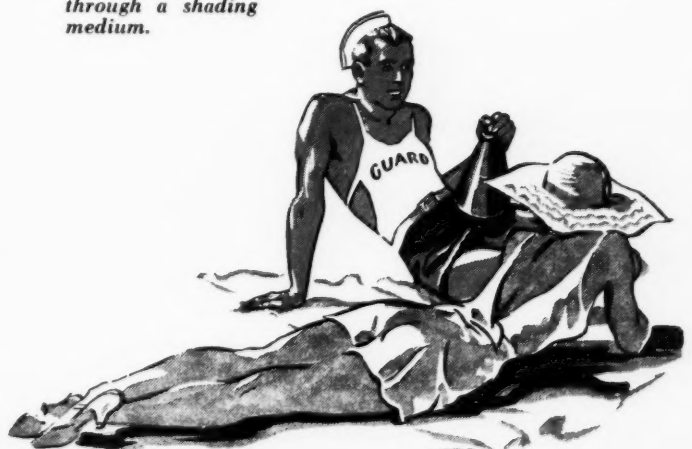
### DOT AND LINE PATTERNS

Numerous designs may be procured, consistent with the original copy and the effect required. The most conventional patterns are based on dot and line motifs. There are many variations of each and ingenuity in the application of this method of breaking monotony has produced startling results.

In an otherwise "flat" illustration, any desired background can easily be inserted. One unusual result achieved is before us at the moment—it is a "cloud" effect inserted as the background of a black and white reproduction of a building. Without the cloud the illustration would simply have been another picture.

(Continued on page 35)

*A practical demonstration of how "sun tan" was procured through a shading medium.*





# MOLLETON

SIX GRADES IN STOCK AT ALL TIMES — Including the  
Best Qualities of Both Domestic and Foreign Manufacture

## ROBERTS & PORTER, INC.

ESTABLISHED IN THE LITHO SUPPLY BUSINESS OVER FORTY YEARS

...

NEW YORK  
100 LAFAYETTE STREET  
Telephone: CAnal 6-1646

CHICAGO  
402 S. MARKET STREET  
Telephone: WAbash 6935

Incorporated 1916

## THE PIONEER PLATE GRAINERS IN AMERICA

Reliability Backed by a Desire to Please

### IMPORTANT ANNOUNCEMENT

### TO MULTILITH OWNERS

We are pleased to announce to the trade that a new Department has been added to our already large graining plant to take care of your requirements in the Regraining of your MULTILITH PLATES.

===== ALL OUR PLATES ARE MARBLE GRAINED =====  
**WHEN WE SAY MARBLE GRAINED WE MEAN JUST THAT**

They may cost a little more BUT what a DIFFERENCE. A trial order will convince you of their merits.

Address your inquiries to

MULTILITH DEPT 45 ROSE ST.

IF PLATE RELIABILITY IS WHAT YOU ARE LOOKING FOR — THAT'S US.

PHONES  
BEekman  
3-4531-4542

**Reliable Lithographic Plate Co., Inc.**  
Vanderwater St. & 45 Rose St.

## PRESERVING ZINC PLATES

★ The photo-lithographer should keep his zinc plates so long as there is the slightest possibility of the job coming back for another edition. When a repeat job does come in the saving in time and wages in making a plate is enough to more than pay for the preservation of many plates.



STORING ZINC PLATES

There are many ways of preserving plates. Some lay them away in a drawer and believe that they will keep better this way than if hung up. One thing is certain: if plates are to be preserved with the image on for a year or more they must be covered with some kind of a preservative ink—a non-drying ink that will not oxidize nor allow the plate to oxidize. The printing ink should be carefully and thoroughly washed off the plate and then the plate should be covered with the non-oxidizing ink and hung up.

We wrote several lithographic authorities asking how they preserved zinc plates. One associated with Fuchs & Lang wrote us, "We have discussed your letter with several of the practical lithographers in our organization and they state that the method prevalently used for preserving photo-litho plates is to wash them out with asphaltum, and gum the plate with gum arabic solution. When the gum is thoroughly dry, the plate is covered with asphaltum. This protects the work and also prevents the plate from oxidizing. As a further protection, a sheet of paper is sometimes placed over the plate. As a rule they are hung and should not be placed flat in a drawer. They should be stored in a dry, airy and uniformly heated room."

## Beautiful Ben Day Effects

### DRESS UP YOUR PHOTO-LITHO WORK

with

#### 1—CRAFTINT DRAWING BOARD

contains invisible tints and tones which are made visible instantly with the stroke of a brush. Craftint Drawing Board is available in three weights (1 ply, 2 ply and 3 ply)—in 56 attractive positive and reverse patterns.

#### 2—CRAFTINT TOP-SHEET FILM

is transparent and has the benday pattern reproduced upon it in either opaque black or opaque white as ordered for either positive or reverse effects . . . 56 patterns available.



While only 9 patterns are shown herewith, there are 56 patterns available in positive and reverse effects.

**No photo-lith plant should be without this inexpensive, speedy benday medium.**

**A REAL MONEY  
SAVER FOR PHOTO-  
LITHOGRAPHERS!  
Send for  
FREE SAMPLE KIT**

THE

**CRAFTINT**

MFG.  
CO.

210 ST. CLAIR AVENUE, N.W., CLEVELAND, OHIO

Send me  
the  
FREE  
CRAFTINT  
SAMPLE  
KIT

Name \_\_\_\_\_  
Address \_\_\_\_\_  
Title \_\_\_\_\_

**SIEBOLD ADD TO STAFF**

Mr. James J. McGee, formerly general manager of Kohl & Madden, has associated with J. H. & G. B. Siebold as Sales Manager. The firm has also taken on Mr. George W. McGee in a sales capacity.

The Siebold Company are stressing Quality And Service, two other salesmen who have long been in their employ.

**TRAINING SALESMEN**

★ Salesmanship is what the lithographic industry needs most. The lithographic woods are full of order takers, near-salesmen, solicitors, young and old, without training in selling and who depend not on their ability to persuade, to analyze, to suggest, to create but entirely upon their ability to "make the price" and the "price" is usually one the customer makes.

The remedy suggested — education, study, training — is the only one which will bring success, and whether the lithographer is his own salesman or employs others to market his produce he must first apply this remedy to himself, for if he expects to have trained salesmen he is the man who must train them.

**ARE YOUR SCREENS INSURED  
AGAINST BREAKAGE?**

Insure your screens with

**MILTON GRUNAUER**

60 East 42nd Street - - - New York, N. Y.

Murray Hill 2-2584

**SPECIALIZING IN INSURANCE FOR THE GRAPHIC ARTS**

**NEW ARC LIGHT**

The Gelb Company have reserved Booth 26 in the Photo Engravers' Convention, Hotel Statler, Detroit, October 10th to 12th, to demonstrate their newest development in arc light illumination.

They promise a light which will be of service to the photo-lithographer as well as the photo-engraver.

**Uncle Sam.**

**MORE THAN 200 LITHOGRAPHERS OF  
NATIONAL REPUTATION HAVE**

**USED**

**IMPERIAL WATER  
FOUNTAIN SOLUTION  
CONCENTRATE**

**for more than 5 years**

**Formula**

1 oz. Imperial Concentrate  
1 oz. Gum Solution  
2 gallons of Water

**Performance**

Keeps the brass water roller free of scum and keeps the press plate metal in a desensitized state—hence, prevents scum, tinting and adds life to the plate. For use with both Zinc and Aluminum Plates.

**Cost**

IMPERIAL PRESS WATER FOUNTAIN  
SOLUTION CONCENTRATES IS

**\$7.00**

PER GALLON

Yields 256 gallons water fountain solution at 2½ cents per gallon.

**The Lowest Price Plate Insurance Obtainable**

Endorsed by the most skilled craftsmen  
in the Lithographic Industry

Order From

**Litho Chemical & Supply Co.**  
63 Park Row, New York

or

All Branch Offices of  
**FUCHS & LANG MFG. CO.**

**CALIFORNIA INK CO., INC.**  
on Pacific Coast



## ★ DEPRECIATION

### DATA ACCURATELY KEPT ON PERMANENT RECORDS

★ Accurate depreciation reports are now an absolute necessity which the lithographer cannot longer afford to ignore, due to Treasury Decision 4422, Bureau of Internal Revenue (Feb. 28, 1934) which makes it mandatory that such records be kept and putting the burden of proof upon the taxpayer for claims of deductions made in income tax reports on account of depreciation.

The taxpayer is now required to furnish full and complete information with respect to the cost or other basis of the asset in respect of which depreciation is claimed, the age, the portion of cost which has been recovered through depreciation allowances for prior taxable years, the remaining useful life of the asset, and such other information as the Commissioner may require in substantiation of the deduction claimed.

#### PERMANENT RECORD

Therefore a permanent record card, such as the one illustrated on this page, will be found useful and easy to handle. It is a combination appraisal, inventory of machinery and equipment, depreciation schedule and record of repairs and renewals. It records the cost of

the machine or equipment, date of acquisition, serial number, installation cost, etc., and the yearly depreciation charged off on the asset. It makes a complete record from the time the equipment is bought until it is worn out or disposed of. Such records are so obviously an asset to any plant, and are now a real necessity from a tax stand-point, that the industry is being urged to take immediate steps to institute and keep these records.

#### PUBLIC EDUCATION NECESSARY

Standardization of machinery and equipment can best be achieved by co-ordinating standards for printing products and machine equipment so that the individual lithographer can adopt production standards for his own use and be capable of using his regular equipment throughout its normal life without being compelled to over-equip himself. This co-ordination can also be utilized to effect easier and more continuous production of lithographic machinery. To achieve this a campaign of public education is necessary. Wide-spread publicity that will reach and impress customers with the importance of the different standards and their effect on them, will go far to advance the cause of standardization.

EQUIPMENT RECORD				DEPRECIATION					
				Year Ending	%	Depreciation		Book Value	
Article <i>Cutting Machine</i> Dept. <i>Cutting</i>									
Description <i>Model 8 44 in.</i> From <i>Dexter Mfg. Co.</i>								1085	00
				1914	10	108	50	976	50
Appraised Date _____ Insurable Value \$ _____				1915	10	108	50	868	00
Date <i>December 31 1913</i>	Invoice	950	—	1916	10	108	50	759	50
Mach. No. <i>Serial A 2763</i>	Equipment								
Our No. <i>82</i>	Motor	105	—						
Location	Other Charges								
<i>Space 6 2nd floor.</i>	Wiring, Etc.	30	—						
Repairs	Total Cost	1,085	—						
Remarks									

... record card for keeping complete depreciation and other data on all lithographic equipment in conformance with Treasury Decision 4422.

## A WORD ABOUT LAYOUTS & COPY

By FREDERIC EHRLICH

★ Before any attempt is made to plan a layout, a thorough and analytical study must be made of the possibilities of the copy. Copy is the determining factor as to the kind and character of layout that would best express the sense of the copy or the message intended.

As the copy varies so must the structure vary upon which the copy is based. In order to accomplish satisfactory results the layout man uses whatever principle of composition necessary to build up a structure upon which he can persuade the copy to best advantage.

Important parts of the copy receive first consideration—the measures that these lines in display will make and how these measures will fit into the general scheme of things and to the composition as a whole. One layout is not sufficient to test the possibilities of the copy. A number of sketches are made either in miniature or in full size drawings. Each sketch interprets the copy in a different manner and each interpretation calls for a new structure.

The basic idea in planning an acceptable layout is to avoid tricky composition or typographic stunts that slow down the readability of the message—irregular or varying measures of lines that may tend to cause confusion—proper emphasis so that when the lines so emphasized are read alone they would give the sense of the copy without the necessity of reading the details.

The layout man is not pre-occupied with the idea of typographic combinations—rather as to the gradual unfolding of the copy—the relative measure created and the manner in which the copy can be broken or separated into its component parts toward the creation of “design.” Type faces and type sizes are then fitted into the measures or areas created.

The designer approaches his subject from an entirely

different angle than the manner in which the average compositor goes about his work. When the compositor is asked to set an advertisement in display he thinks out his problem in terms of type. On the other hand the layout man when sketching out his first idea subordinates the type faces and sizes to a secondary consideration.

Visualizing the possibilities of the copy is of prime importance—how it can best be brought into a unity of effect, so that each type mass will “pull together” with the least amount of resistance in reading effect or quality toward an interesting composition.

A layout is not a thing in itself—rather a means to an end. ‘Copy’ is the vitalizing force that gives life to the printed page. Good copy is of paramount importance and the deciding factor as to the pulling power of the message.

The layout is the device used by the designer to present the message in the most effective manner and make the copy more convincing toward sales. To this end the copy should be short, concise and to the point. Too much copy, because of its complexity fails to put the message across. It is this factor that is so discouraging to the designer in his effort to create a layout that embodies something of art.

When a considerable amount of copy is involved all chances of creating effective display is lost. What was intended as an advertisement in display becomes just that much text matter. In such cases bold faces are resorted to, which only adds to the confusion.

One of the precepts of the “New Typography” is that the copy should be reduced to a minimum. This factor enables the designer to express himself with greater freedom in positioning masses toward the sparkling freshness so characteristic of the layouts based on modern balances.

### ● EXHIBITION OF ● DIRECT MAIL ADVERTISING

49 WAYS YOU CAN USE DIRECT MAIL and  
DIRECT MAIL LEADERS EXHIBITION (50 PRIZE CAMPAIGNS)

~ ADMIT TWO ~  
**DEC. 18-22** SALLE MODERNE  
HOTEL PENNSYLVANIA  
OPEN FROM 10 A. M. TO 10 P. M.

*A printed example of a card—where-in the typographic composition is wholly lacking in design or layout.*

### Exhibition of DIRECT MAIL ADVERTISING

**DECEMBER 18-22**  
Open from 10am to 10pm.

Hotel Pennsylvania  
Salle Moderne

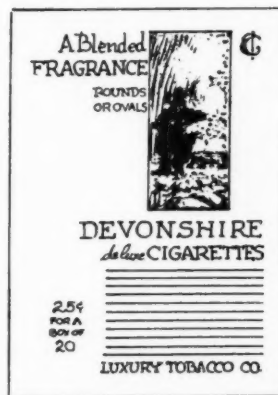
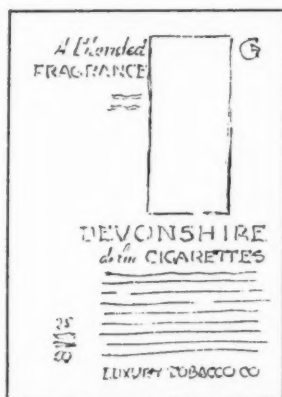
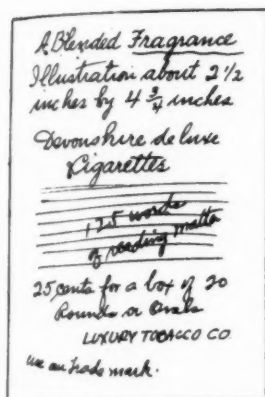
49 WAYS  
YOU CAN USE

Direct Mail & Direct Mail Leaders Exhibition 50 Prize Campaigns

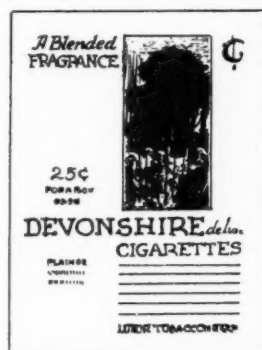
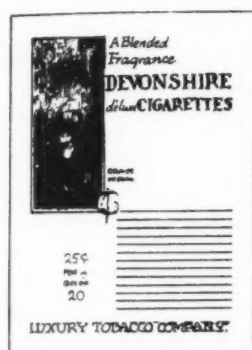
ADMIT TWO

*A re-arrangement of the same copy—where-in the typographic composition is based on a principle of design*

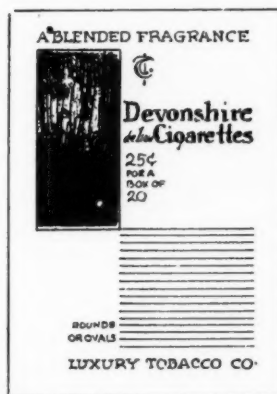
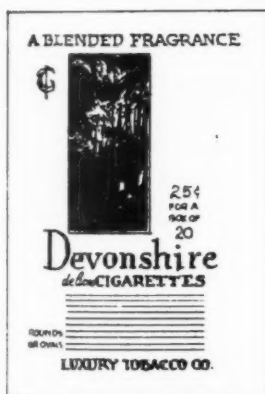
## VARIOUS WAYS OF INTERPRETING IDENTICAL COPY.



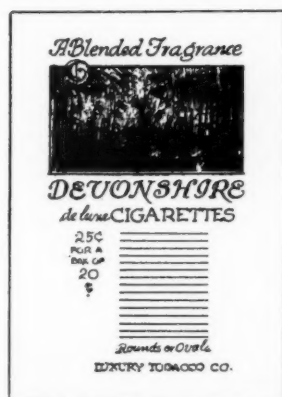
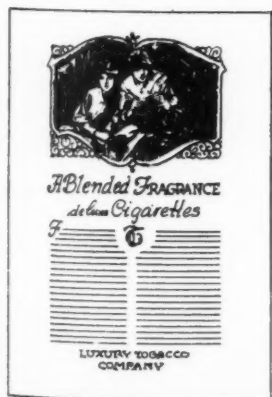
Sketches showing the method of interpreting 'copy' from the first rough to a finished rough.



Various methods of Balancing a picture, lines in display, and the type masses.



Layouts based on Modern Balances reflect an appeal of Directness & Simplicity.



Centered arrangement  
Traditional.

Out of center  
Traditional.

Non-symmetrical  
Traditional.

Based on  
Modern Balances



## ★ PHOTO-LITHOGRAPHY

Explanations and Practical Instructions of Modern Methods  
for Photo-Lithographic Plates

By RUDOLPH FRITSCHÉ

★ The development of the offset printing process including the making of photo-lithographic plates has brought many advantages to the lithographic industry. The purpose of this series of articles is to cover the practical side of the photo-lithographic industry. The articles will be based on facts and formulas which have been tested and found practical by successful photo-lithographers. Hundreds of plates were run on offset presses under all sorts of tests to prove they would stand up under the important manufacturing process discussed in these articles.

I therefore suggest that the uninitiated give earnest attention to this series of articles in order to become familiar with the process. Due to climatic conditions in different sections of the country, formulas for sensitizing are subject to minor changes. It will take time to learn how to get acquainted with a new method of production. The time consumed in experimenting, however, is never lost.

The first articles will be written for the younger generation of photo-lithographers to draw to their attention the importance of a general knowledge of the basic principles underlying the process.

Practical information will be published in future issues. Articles can be preserved in this fine new lithographed publication for future reference.

### PHOTO-LITHOGRAPHY

Since the invention of photo-lithography, lithographers have readily accepted the developments possible under the important process. The introduction of the offset press has changed the lithographic process until now photo-lithography is recognized as an important factor in the graphic arts processes.

The offset process of printing from a metal plate has made great strides within the past few years. It now covers the entire field of printing illustrations, type, text in black and white, and includes high-class process color work. Offset printing is a method of planographic or surface printing. Surface printing is based on a chemical process; the affinity of grease and moisture. The image is transferred with greasy ink or photographed direct-to-the-plate and the surface made receptive to water by a solution of an etch. The etching process is merely a desensitizing of those parts of the plate not wanted for printing. Desensitizing or etching produces two contrary conditions: The parts covered by the image have affinity for lithographic printing ink while the blank and open

*We have asked Rudolf Fritsche to write a series of articles on "Photo-Lithography." Mr. Fritsche experimented for many years with chemicals, plates and offset press equipment.*

spaces fully desensitized hold moisture and therefore repel the ink. For lithographic printing the plates must be so prepared that the areas accept moisture uniformly and this is accomplished by graining the surface of the metal plate. The grain cavities retain a film of moisture necessary for lithographic printing purposes.

### ALUMINUM

There are many ways to prepare offset plates. The preparer of the plates should have a general knowledge of the metal to be prepared. Aluminum is a metal discovered early in the nineteenth century and was first used for photo-lithographic purposes in the year 1890. Aluminum is a greyish white metal. It can be easily rolled into thin sheets. Aluminum oxidizes in the air and develops an oxidized film on the surface which is difficult to remove even with the use of acid. Nitric acid has little effect on aluminum. Hydrochloric acid will immediately attack aluminum and diluted sulphuric acid acts on the plate very slowly. A strong solution of caustic potash or soda oxidizes aluminum at once.

### ZINC

Zinc was first used in lithographic printing in 1801. Zinc is practically pure and can be easily rolled into thin sheets. Contrary to aluminum the chemical reactions on zinc are entirely different. Nitric acid concentrated and diluted dissolves zinc entirely. Hydrochloric acid also dissolves zinc, leaving a dark, dirty residue of impurity in the solution. The oxidation of metal is similar to rusting, zinc oxide forming even upon mere exposure of the plate to the air. Zinc oxide is insoluble in water, weak acid solutions dissolves it readily. The average lithographer should procure his zinc plates from regular supply houses, grained for immediate use. Freshly grained plates should have a dull silvery color. When the plates are exposed to the air for a long period the color becomes darker—oxidized—and forms on the surface an excess of oxide which makes it necessary to regrain the plates.

(Continued on page 33)

# Get It in the Negative

You do just that with Macbeth lamps. Any amperage, including the high amperage, super-power type. But, watt for watt, Macbeths give more light on copy board or frame. Penetrating, steady light that cuts down exposure time.

Get brilliant, contrasty negatives. Eliminate high lights, maintain good gradation in middle tones, and get shadow detail. Cut down retouching.

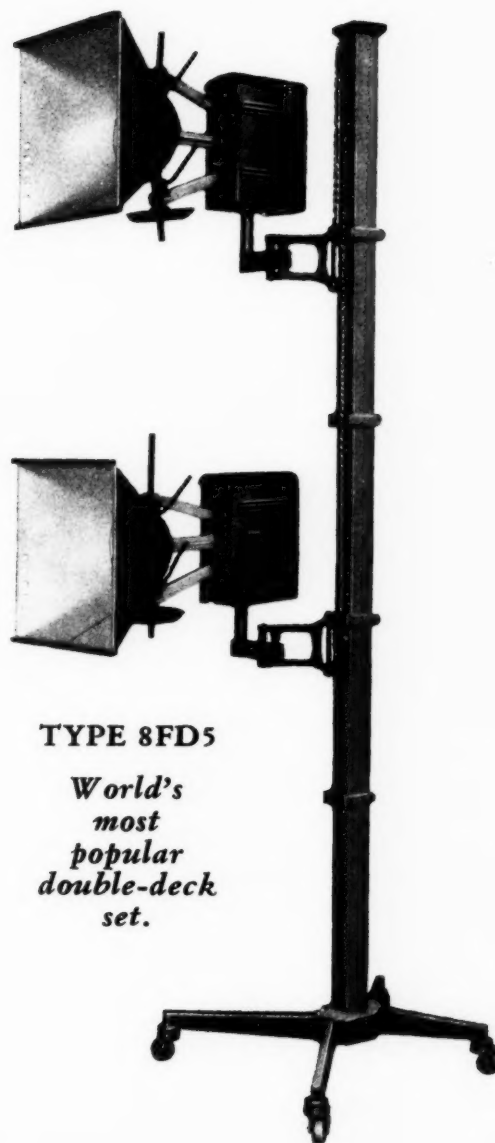
Macbeth printing lamps cover frames better, are faster. No halation, eliminating fuzzy edges.

More Macbeths in use for this work than all other makes combined. Our guarantee backs every lamp. A trial at any time, any place.

**Macbeth Arc Lamp Co.**

875 N. 28th St., Philadelphia, Pa.

Cable Address "MALCO"



TYPE 8FD5

*World's  
most  
popular  
double-deck  
set.*

# Macbeth

*World's Standard Photo Lamps*

## The Trend . . .

is definitely to Miles Machinery Company. The number of new installations and repeat orders on plate making equipment indicates this. Here is the reason for this trend: - - simple, sturdy equipment free from all unnecessary gadgets, and well serviced.

Where can you buy more?

**Miles Machinery Company**  
18 East 16th Street  
New York City

## ZINC AND ALUMINUM PLATES

Ungrained—Grained—Regrained

**SERVICE PLUS  
QUALITY**

**Largest in the World**

**LITHOGRAPHIC PLATE GRAINING CO.**  
OF AMERICA, INC.

41-43 Box St. BROOKLYN, N. Y.

Phones: Evergreen 9-4260  
4261

*We make a specialty of graining glass.*

# SUPERIORITY COUNTS!



## Negatives with 100% Sharpness

*Sharpness is the essential feature of a negative.*

## Greater Speed

*Means greater production and saving of lights and labor.*

## Greater Density

*with Better Whites gives a stronger and cleaner plate.*

*The Best Negative Paper ever manufactured.  
Investigate!*

**POLYGRAPHIC CO. OF AMERICA, INC.**

FILM DIVISION

310 E. 45th St., New York, N. Y.  
14 E. Jackson Blvd., Chicago, Ill.



## PHOTO-LITHOGRAPHY

(Continued from page 30)

### NEGATIVES FOR OFFSET PRINTING

There are many methods of producing negatives for printing plates for an offset press. The making of negatives is not difficult provided the camera man has had some training. The wet plate process is the oldest method and still produces the best negatives. The thin collodion film produces absolute clear whites and opaque background. The flexibility in reducing and intensifying permits great latitude in obtaining results from the average copy. The collodion emulsion process requires careful operation. Experienced operators can easily produce negatives on a par with those produced under the wet plate process. The collodion emulsion can be sensitized for all colors and with suitable filters any copy can be reproduced in several colors.

Since the introduction of film and paper coated with a suitable emulsion, the making of negatives for photolithography has been greatly simplified. The emulsion used on this negative material has a very short scale, thus making it possible to produce negatives economically.

In the halftone negatives used for offset printing, the high lights must be nearly opaque, other tones in their scale of proportion. Offset printing plates are not etched in the manner of copper etchings and it is therefore essential that a negative for offset printing should be a so-called high-light negative. There are several methods for making high-light negatives. In making a half-tone negative the dot is formed in back of the clear spaces of the screen, and by the use of a large stop or opening, that part of the screen represented by the opaque lines in the screen is lost. The result is an opaque high-light. There are other methods for the making of high-light negatives, a swing-out screen, and a short exposure without a screen. Another method has been put in use under which the screen rotates, thus increasing the high-lights without interfering with the middle tones.

To assemble, the negatives are laid on yellow or black paper, fastened with gummed paper sticker and the part to be printed cut open and retouched with opaque.

### COATING OF PLATES

After the plate has been grained and washed under the tap, it should be scrubbed with a stiff brush to remove all dirt and mud which may be lodged in the cavities of the grain. The plate is treated now with a desensitizing or etching fluid. Almost any etching solution reduced to half strength can be used for this purpose. The etching solution is applied with an etching brush or a sponge agitated for a moment or so and the plate is washed under a stream of clean water until all traces of the etching solution are washed off. The plate is now placed on a whirler and again flushed with clean water.

The albumen solution is now poured on the plate. Dissolve sixteen ounces of dry egg albumen in 128 ounces of water and add two ounces of aqua ammonia. The best way to dissolve dry egg albumen in water is by tying up the albumen in a bag of cheesecloth, hang the bag just beneath the surface of the water. In a relatively short time the albumen will be dissolved. It is not advisable to squeeze the bag as the insoluble parts of the albumen will be squeezed through the mesh and often it is very difficult to filter the solution clean. After the albumen is dissolved, add six ounces of ammonium bichromate. The solution should be stirred up until the bichromate is dissolved. After it is dissolved the solution appears a light straw color. Filter the bichromate albumen solution through two layers of thin white flannel into the stock bottle. Before coating the plate in the whirler, filter the solution again into a graduate container through cotton to remove fine particles. The air bubbles floating on top should be removed with a spoon.

The formula above is for an 00 grain, the speed of the whirler should be 80 revolutions per minute. For grained plates whirl slower or use less water in the solution; for finer grained plates increase water or whirl faster. To accelerate the drying time place a gas heater on one side, or electric heating coils on top, and an exhaust fan on the opposite side to remove the excess moisture.

Now what is the effect of the action of Ammonium Bichromate in the albumen? Albumen is a solid substance when dry, is soluble in water and in the presence of bichromate and when spread on the surface of a metal plate is sensitive to light. The light passing through the negative reduces the chrome to chrome-super oxide, which in turn makes the albumen insoluble in water, and by sufficient printing the albumen will be so hardened that it will have affinity for lithographic ink. But the printed albumen image still has affinity for water, which together with the acid in the fountain has a softening effect on the albumen image and is therefore apt to make a plate run blind in the press. To overcome this difficulty add a grease emulsion. The printed albumen image can be so made that the life of a plate can be greatly increased.

Now what is the action of this emulsion? It is easy to understand that the addition of water soluble vegetable oil forms a greasy receptive surface which is not only on the surface but throughout the whole albumen image, as well as anchored down on the base of the metal. In humid weather the bichromated albumen coating absorbs moisture and it is recommended that the drying of the albumen coating must be as thorough as possible, and when the plate is still warm, covered with a wax compound. Leave a sufficient quantity of wax compound on the rag and cover the entire surface of the plate evenly and smoothly. The wax coating can be removed with turpentine before coating with developing ink.

# LITH-VILO PLATE ETCH

IS SO SAFE IT CAN BE USED AS A MOUTH WASH

*Positively* NON-POISONING

For both Zinc and Aluminum Plates.  
Used by the U. S. Government and over 100 Leading  
Lithographers.

**PRICE**  
**\$4 Per Gallon**  
MAKES 2 GALLONS BY  
ADDING GUM SOLUTION  
OR WATER

#### FORMULA

Mix equal parts LITHO-VILO PLATE ETCH and Gum Solution.  
Apply to plate with soft brush.

May be washed off or used as combination etch and final gum  
solution.

Excellent also as a pressman's Plate Etch.

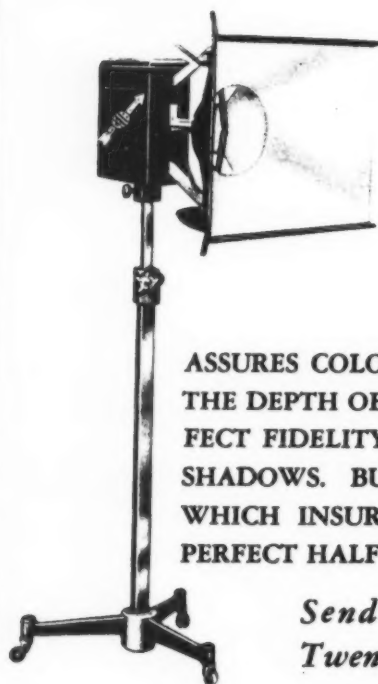
#### ORDER FROM

**LITHO CHEMICAL & SUPPLY CO.**

63 PARK ROW, NEW YORK, N. Y.

Or all Branch Offices of

FUCHS & LANG MFG. CO and CALIFORNIA INK CO., Inc.



CAMERA  
LAMP

*THE* MOST PRACTICAL, EFFICIENT  
AND ECONOMICAL COMBINATION OF  
PERFECT LAMP UNITS AND FLEXIBLE  
STAND EVER ASSEMBLED.

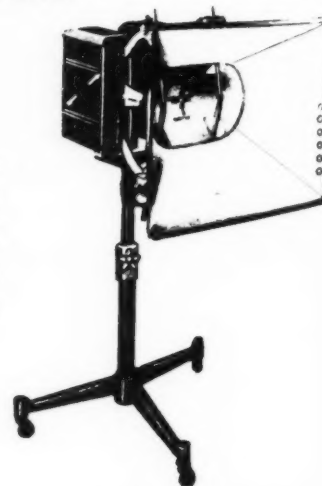
ASSURES COLOR SEPARATION OF THE HIGHEST QUALITY.  
THE DEPTH OF EQUAL LIGHT PENETRATION ASSURES PER-  
FECT FIDELITY IN DEFINITION LODGED IN THE DEEPEST  
SHADOWS. BUILDS A SHARP OPAQUE DOT STRUCTURE  
WHICH INSURES THE MOST ESSENTIAL QUALITY OF A  
PERFECT HALFTONE NEGATIVE.

*Send for free illustrated catalog.  
Twenty years satisfactory performance.*

**THE GELB COMPANY**

250 WEST 54th STREET

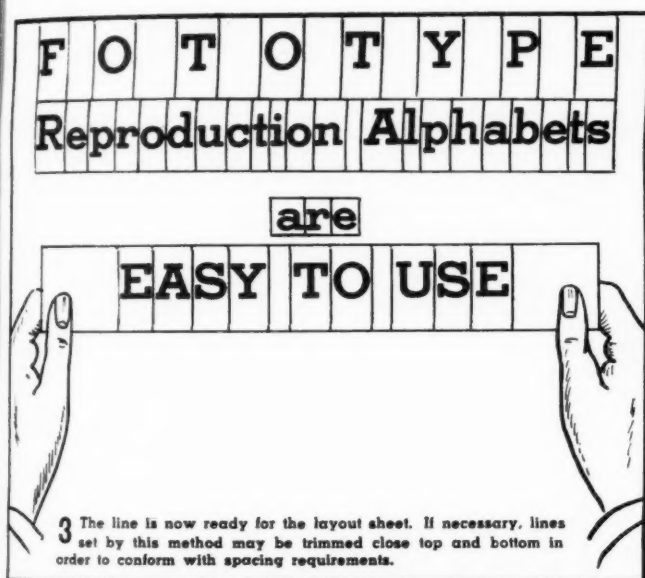
NEW YORK CITY



**FASTEST  
SUPER PRINTING  
LAMP.  
2-IN-1 UNIT**

## SETTING TYPE WITHOUT TYPESETTING EQUIPMENT

★ The Fototype Company is selling reproduction alphabets which should be useful in preparing material for planographing. Designed primarily after the old-fashioned method employed by hand compositors, the Fototype letters are set one by one into a composing stick which aligns the letters perfectly as they are placed in the stick. The letters are printed on two sides, the letters on the reverse side being inverted. After the line is set, a strip of gummed paper is moistened and laid on the upward side while the letters are in the stick. The letters may then be removed as a unit, and on the reverse side is a reproduction subject ready for the camera.



The Fototype Company, 629 Washington Blvd., Chicago, have made up alphabets in many styles and faces. They have lithographed a four page folder which is available upon request.

"It will pay any man better to sit in his office and read along the lines of his work, or even lie down and sleep, rather than do any piece of work at a loss."

## OFFSET INK

★ Sinclair & Valentine have described new developments in offset blacks in an advertising folder recently mailed to the industry. The folder presents in an attractive manner halftone and line work.

## IT PAYS DIVIDENDS

★ From an ad placed in *The Photo-Lithographer*, The Litho Chemical & Supply Company write, "We have over 150 letters of inquiry on the subject of Offset Nickel Intaglio Plates from the advertising placed with you.

"Our nickeling plant will begin operation in about ten days, we will then demonstrate to any interested lithographer the simplicity of Nickel Intaglio plate making. One sample press plate will be supplied to responsible lithographers who have use for plates of unusual long press life.

"We have applied our process of sterilization to hen egg albumin with excellent results. Several gallons were made up last May and allowed to stand throughout the summer heat. There has been no sign of any deterioration of any nature."

## PERSONALIZING THE HOUSE ORGAN

★ Various devices have been used at different times by direct mail producers in an attempt to inject a personalized note into house organs. One of the most unique coming to the attention of this publication is the latest issue of Baldwin Paper Company's *Business Brevities*.

For some time Baldwin has been using a label which has accompanied all its deliveries of deluxe advertising material. This month the concern's house organ carries the label on its front cover. It is, in effect, a memorandum, suggesting the facilities Baldwin offers for paper to fill lithographic and other requirements.

Effectively spotlighted on the center of the label is the recipient's name. Thus, in one effort, Baldwin accomplished the dual job of personalizing its house organ effectively, and bringing to buyers' attention its sales story.

## VARYING EFFECTS WITH SHADING MEDIUMS

(Continued from page 23)

Now, it has distinctive qualities injected by means of the shading medium.

In the same way, such likenesses as snow, rain, bursting light, can easily be created. Indeed, the acme of achievement in this field is limited only by the ingenuity possessed by the user.

The shading sheet system can be effectively used in black, white and color work. Each design can be secured in both black and white. The former is employed chiefly to add "color," either in tint form or solid, while the white is used to take out blackness in any desired degree





## TRICKY PROMOTION PIECES with SPIRAL BINDING

### FACTORIES & OFFICES

148 Lafayette St., New York  
Main Street, Holyoke, Mass.  
732 Sherman St., Chicago  
1220 Maple Ave., Los Angeles

500 Sansome St., San Francisco  
124 N. 15th St., Philadelphia

105 State St., Boston  
535 W. Larned St., Detroit  
105 S. 9th St., St. Louis  
1101 Power Ave., Cleveland

### REPRESENTATIVES

Wm. F. Zahndt & Sons  
77 St. Paul St., Rochester  
S. A. Stewart Co., 421-427  
7th Ave., Pittsburgh

Brown & McEwan, Inc., 71  
Clinton St., Newark, N. J.

Manufactured under U. S. Patents  
1,516,932; 1,942,086 and  
1,985,776. Other patents pending.  
Patents for Spiral Binding  
are owned by the Spiral Binding  
Co.

The Grier Company of Chicago conceived this unusual catalog to illustrate about thirty different shades of paint, with four different room cut-outs. These show furniture and molding, with the wall and ceiling cut out so that the various suggested color combinations can be slipped under the room layout. The prospect then has a pretty accurate idea of just how a yellow wall and blue ceiling look when combined.

What else except Spiral Binding could have solved this problem so easily? No other binding would have permitted a flexibility whereby the room cut-outs could be bound in on one side, the flat sheets of colors on the other. In this way, by cutting the color sample right at the line where the molding separated the ceiling from the wall, it was a simple matter to slip a yellow wall color and a suggested

blue for the ceiling under the room cut-out, and give the prospect a perfect picture of his room when re-painted.

SPIRAL BINDING is continually helping promotion managers, agency production managers, advertising managers and production departments to solve difficult binding and printing problems. Every page opens flat and stays flat; holds attention from the first page to the last; variety of colors, stocks, sizes; makes every page a front page; leaves one hand free while reading; makes your promotion stand out from the heap; AND it is NOT expensive!

Why not let us bind that dummy you're working on now — FREE — with Spiral Binding. It will take very little time, and it will prove to you what a big difference inexpensive SPIRAL BINDING can make in your promotional pieces.

★ SPIRAL BINDING COMPANY

# BINGHAM

## Offset Rollers

HELP TO PRODUCE

*Finer*  
LITHOGRAPHY

they're made of--

*Litho-Print*

\*Litho-Print is *not* rubber, leather nor vulcanized oil. It's a distinctive material especially suited for offset rollers.



**BINGHAM** Offset Rollers assure better results in producing fine lithography because they're made of Litho-Print—the most practical substance ever developed for offset roller purposes. Only **BINGHAM** Offset Rollers are made of Litho-Print and have the genuine Litho-Print qualities that most successfully meet the specific demands of

offset work. These rollers will not chip, split, melt or break down at the ends.

**BINGHAM'S** undisputed leadership in the manufacture of rollers and its experience and reliability as a pioneer organization, give you full assurance of complete satisfaction when you buy **BINGHAM** Offset Rollers.

## SAM'L BINGHAM'S SON MFG. CO.

CHICAGO

Atlanta  
Cincinnati  
Cleveland  
Nashville

Des Moines  
Detroit  
Dallas  
Houston

Indianapolis  
Kalamazoo  
Kansas City  
St. Louis

Minneapolis  
Pittsburgh  
Springfield, O.  
Okla. City

# Chromic Poisoning HAS BEEN RE- REPLACED BY A SAFE EFFICIENT ETCH-O-LITH IS SAFE SUBSTITUTE

There need be no fear of poisoning where Etch-O-Lith is used in place of chromic acid. It etches perfectly and easily and is harmless to the operator. The complete elimination of this one hazard makes for even greater economy to lithographers and plate makers from the standpoint of their industrial compensation costs. It positively keeps the work cleaner and sharper.

## ETCH-O-LITH INSURES A PERFECT MOISTURE FILM

Zinc or aluminum plates treated with Etch-O-Lith CAN NOT OXIDIZE. The grain takes on a natural affinity for water. Tinting and scumming CAN'T take place on an Etch-O-Lith surface. It makes a wonderful water fountain etch too. You can test these claims with a trial quart of Etch-O-Lith at \$1.50, or a gallon for \$5.00, both f.o.b. New York.

**PARKER PRINTING PREPARATION CO.**

225 EAST 44th STREET • NEW YORK



# GOERZ

## LENSES

for Photolithography

**A free trial . . .**

will tell you more conclusively than words how the most meticulous workmanship, the closest supervision of optical experts, the highest optical standards, make every Goerz Lens the best possible lens for its job. Corrected for spherical distortion, flare, coma, astigmatism and chromatic aberration. A free trial may be arranged through your supply house.

*Literature on request.*

**C.P. GOERZ AMERICAN OPTICAL CO.**

317 EAST 34<sup>TH</sup> ST.

NEW YORK CITY



## LITHOGRAPHER'S "BOILED ACID"

in crystal or solution form. For use in the water fountain to prevent scumming.

Manufactured solely for the Lithographic Trade to meet their exacting requirements.



**RANDALL CHEMICAL CORPORATION**

136 Liberty Street

New York, N. Y.

*Chemicals for the Lithographer*



# "WHERE TO BUY IT"

This Handy Reference Page is a regular monthly feature of THE PHOTO-LITHOGRAPHER  
*Tear it out and tack it up in the shop. It is an accurate guide to reliable firms*

Listings are carried on this page at the rate of One Dollar Per Line per Month or Ten Dollars a Year Payable in Advance

## PRODUCT or SERVICE

## PRODUCT or SERVICE

### ACIDS

- \*Litho Chemical & Supply Co., 63 Park Row, New York, N. Y.
- \*Randall Chemical Co., 136 Liberty Street, New York, N. Y.

### ALBUMEN

- \*Litho Chemical & Supply Co., 63 Park Row, New York, N. Y.

### ALBUMEN, EGG

- P. A. Hunt Company, 253 Russell Street, Brooklyn, N. Y.

### ASPHALTUM

- \*Fuchs & Lang Mfg. Co., 100 Sixth Avenue, New York, N. Y.

### ARTISTS

- Hugo L. Sachs, 7 West 29th Street, New York, N. Y.

### BENDAY MEDIUMS

- \*Ben Day, Inc., 118 East 28th Street, New York, N. Y.
- \*Craftint Company, 210 St. Clair Avenue, Cleveland, Ohio
- Bourges Service, Inc., 175 Fifth Avenue, New York, N. Y.

### BLANKETS

- Vulcan Proofing Co., 58th St. and First Ave., Brooklyn, N. Y.
- \*Fuchs & Lang Mfg. Co., 100 Sixth Avenue, New York, N. Y.

### CAMERAS

- Repro Art Mach. Co., Wayne Ave. & Berkley St., Philadelphia

### CHEMICALS

- \*Fuchs & Lang Mfg. Co., 100 Sixth Avenue, New York, N. Y.
- Indiana Chemical & Mfg. Co., 517 S. Alabama St., Indianapolis
- \*Litho Chemical & Supply Co., 63 Park Row, New York, N. Y.
- \*Parker Preparations, 225 East 44th Street, New York, N. Y.
- \*Randall Chemical Co., 136 Liberty Street, New York, N. Y.

### COLLODION

- P. A. Hunt Company, 253 Russell Street, Brooklyn, N. Y.

### COMPOSITION

- Beam & Bermender, Inc., 220 West 19th St., New York, N. Y.
- \*Cooper & Cohen, 313 West 37th Street, New York, N. Y.
- Composing Room, The, 325 West 37th Street, New York, N. Y.

### CONDITIONING EQUIPMENT

- Southworth Machine Co., Portland, Maine.

### CRAYONS-LITHO

- Wm. Korn, Inc., 120 Centre Street, New York, N. Y.

### DIES

#### Die Cutting

- B. Freedman Die Cutting Co., 12 Duane St., New York, N. Y.
- Service Die Cutting Co., 155 Sixth Avenue, New York, N. Y.

#### Steel Dies

- P. & J. Die Co., 419 Lafayette Street, New York, N. Y.

### EGG ALBUMEN

- P. A. Hunt Company, 253 Russell Street, Brooklyn, N. Y.

### FILMS

- Agfa Ansco Corp., Binghamton, N. Y.
- \*Hammer Dry Plate Co., 106 West 22nd St., New York, N. Y.
- \*Polygraphic Co. of America, 310 E. 45th St., New York, N. Y.

### FLANNEL

- \*Roberts & Porter, Inc., 100 Lafayette Street, New York, N. Y.
- Senefelder Co., 32 Greene Street, New York, N. Y.
- \*Fuchs & Lang Mfg. Co., 100 Sixth Avenue, New York, N. Y.

### FOTOTYPE

- Fototype Co., 629 Washington Boulevard, Chicago, Ill.

### GLYCERINE

- \*Litho Chemical & Supply Co., 63 Park Row, New York, N. Y.

### GRAINING

#### Plates

- \*Litho Plate Graining Co., 41 Box Street, Brooklyn, N. Y.
- \*Reliable Plate Graining Co., 17 Vandewater St., New York

#### Machines

- Zarkin Machine Co., 335 East 27th Street, New York, N. Y.

### GUM ARABIC

- \*Fuchs & Lang Mfg. Co., 100 Sixth Avenue, New York, N. Y.

### HAND ROLLERS

- \*Roberts & Porter, Inc., 100 Lafayette Street, New York, N. Y.

### LAMPS

- \*Jos. Gelb Co., 250 West 54th Street, New York, N. Y.
- \*Macheth Arc Lamp Co., 875 North 28th St., Philadelphia, Pa.

### LENSES

- C. P. Goerl, American Optical Co., 317 E. 34th St., New York

### INKS

- \*Fuchs & Lang Mfg. Co., 100 Sixth Avenue, New York, N. Y.
- \*Roberts & Porter, Inc., 100 Lafayette Street, New York, N. Y.
- \*J. H. & G. B. Siebold, Inc., 47 Watts Street, New York, N. Y.
- \*Sinclair & Valentine Co., 11 St. Clair Place, New York, N. Y.

### MOLLETON

- \*Roberts & Porter, Inc., 100 Lafayette Street, New York, N. Y.

### MOLESKIN

- \*Roberts & Porter, Inc., 100 Lafayette Street, New York, N. Y.

### MOUNTING, DIE CUTTING

- William A. Freedman, 657 Sixth Avenue, New York, N. Y.

### PLATES

#### Aluminum

- Aluminum Co. of America, 1823 Gulf Bldg., Pittsburgh, Pa.

#### Deep Etch

- \*Litho Plate Graining Co., 41 Box Street, Brooklyn, N. Y.
- \*Reliable Plate Graining Co., 17 Vandewater St., New York

#### Dry

- \*Hammer Dry Plate Co., 106 West 22nd St., New York, N. Y.

#### Zinc

- \*Litho Plate Graining Co., 41 Box Street, Brooklyn, N. Y.
- \*Reliable Plate Graining Co., 17 Vandewater St., New York

### PLATE COATING EQUIPMENT

- Langston Monotype Equip. Co., Locust & 24th St., Philadelphia
- Zarkin Machine Co., 335 East 27th Street, New York, N. Y.

### PRESSES, NEW

- \*Harris, Seybold Potter Co., Cleveland, Ohio.
- \*Miehle Printing Press & Mfg. Co., Chicago, Ill.
- Rutherford Machinery Co., 100 Sixth Ave., New York, N. Y.
- \*Webendorfer-Wills Co., Inc., Mount Vernon, N. Y.

### PRESSES, SECONDS

- \*Miles Machinery Co., 18 East 16th Street, New York, N. Y.

### ROLLERS

- \*Sam'l Bingham's Son Mfg. Co., Chicago, Ill.

### RUBBER SOLUTION

- P. A. Hunt Company, 253 Russell Street, Brooklyn, N. Y.

### RUBBER CEMENT

- Arabol Mfg. Co., 110 East 42nd Street, New York, N. Y.

### SCREENS

#### Half-tone

- Repro Art Machinery Co., Philadelphia, Pa.

#### Insurance

- Milton Grunauer, 60 East 42nd Street, New York, N. Y.

### SHADING MEDIUMS

- \*Ben Day, Inc., 118 East 28th Street, New York, N. Y.
- \*Craftint Mfg. Co., 210 St. Clair Avenue, Cleveland, Ohio.

### STRIPPING TABLE

- \*Jos. Gelb Co., 250 West 54th Street, New York, N. Y.

### SULPHUR

- \*Roberts & Porter, Inc., 100 Lafayette Street, New York, N. Y.

### TRANSFER PAPER

- \*Roberts & Porter, Inc., 100 Lafayette Street, New York, N. Y.

### TUSCHE

- \*Litho Chemical & Supply Co., 63 Park Row, New York, N. Y.

### VARNISH

- \*Fuchs & Lang Mfg. Co., 100 Sixth Avenue, New York, N. Y.
- \*Roberts & Porter, Inc., 100 Lafayette Street, New York, N. Y.
- \*J. H. & G. B. Siebold, Inc., 47 Watts Street, New York, N. Y.
- \*Sinclair & Valentine Co., 11 St. Clair Place, New York, N. Y.

### WASHUP EQUIPMENT

- William Gegenheimer, Inc., 78 Roebling St., Brooklyn, N. Y.

### VOGELTYPE PAPER

- Vogeltype Co., 24 Commerce Street, Newark, N. J.

IT  
**NATIONAL ASSOCIATION OF PHOTO-LITHOGRAPHERS**  
 1776 Broadway, New York, N. Y.

**APPLICATION FOR MEMBERSHIP**

*To the Board of Directors:*

I hereby make application for Active Membership in the National Association of Photo-Lithographers, and, if elected, agree to abide by its By Laws and support its objects and interests as far as my time and ability will permit.

Signed ..... Title of Applicant .....  
 Firm Name ..... Business Address .....  
 City and State .....  
 Nominated by ..... Seconded by .....  
 Admitted ..... 193..... Secretary .....

**OUR PRESS EQUIPMENT CONSISTS OF**

No. OF PRESSES	MAKE OF PRESS	SIZE OF PRESS	COMMENTS
	MULTI-LITH		
	ROTOPRINT		
	WEBENDORFER		
	WILLARD		
	RUTHERFORD		
	HARRIS		
	POTTER		
	SCOTT		
	MIEHLE		
	HOE		
	OTHER MAKE		

**DUES**

Ten dollars per year for each Multi-Lith, Rotaprint or press not exceeding 12x19 inches in size, two dollars additional for each press not exceeding 12x19 inches in size.

Twelve dollars and fifty cents for each press larger than 12x19, including up to 28x42.

Fifteen dollars per year for each press larger than 28x42.

No membership is to be less than ten dollars and no membership to be more than two hundred and fifty dollars.

NATIONAL ASSOCIATION OF PHOTO-LITHOGRAPHERS:  
 1776 Broadway, New York, N. Y.

Date.....1935.

Please send *The Photo-Lithographer*

To.....

Firm Names .....

Address .....  
                                     STREET OR AVENUE                                    CITY                                    STATE

WE INCLOSE HEREWITH..... THREE DOLLARS PER YEAR IN U. S., FOUR DOLLARS IN CANADA.

# NATIONAL ASSOCIATION OF PHOTO-LITHOGRAPHERS

1776 BROADWAY, NEW YORK, N. Y.

## Objects of the Association

THE OBJECTS OF THE NATIONAL ASSOCIATION OF PHOTO-LITHOGRAPHERS ARE

(a) To promote, in all lawful ways, the general welfare of the industry, or industries with which members of this association are associated or affiliated.

(b) To encourage a spirit of goodwill and mutual confidence between members of the Association, the trade, and the general public.

(c) To foster a high standard of dealing between members of the Association, the trade and the general public.

(d) To encourage the increase and use of products generally in connection with which are used the commodities produced by members of this Association,

by educating the public by means of judicious advertising and otherwise as may be deemed advisable to the advantages of the said products.

(e) To study the cost of manufacture and distribution and to devise a scientific and uniform method of cost accounting for the benefit of the industry.

(f) To collect and disseminate information with the object in view of encouraging members to manufacture and market only the highest quality of product.

(g) To work in conjunction with similar Associations of manufacturers for the general good of the industry.

## General Service to the Industry

### TRADE PRACTICES AND TRADE RELATIONS

To promote and maintain fair trade practices by every lawful means, and to establish friendly relations with competitive and allied industries, particularly in the Graphic Arts, with a view of the acceptance of practical co-operating policies which will be mutually helpful.

### BUSINESS PROMOTION

To promote and extend the uses of photo-lithography by every means at our command. To assist the photo-

lithographers with general sales information and to promote the use and acceptance of intelligent selling methods.

### PUBLIC AND INDUSTRIAL RELATIONS

To safeguard the best interests of the industry by lawful means with regard to unfair proposed Federal legislation and to assemble factual statistics pertaining to costs and hours and wages of labor to enable the industry to govern itself properly with regard to existing laws and to resist proposed laws that are unfair and harmful.

## Direct Service to Members

### ACCOUNTING AND COST FINDING

This service will enable the member to obtain comparative cost figures; best methods of keeping accounts. Each member can obtain one copy of the uniform cost systems forms.

### FEDERAL LAWS AFFECTING THE CONDUCT OF OUR INDUSTRY

Legal interpretations as to existing and proposed Federal laws as they may apply to your operations with regard to taxes, labor, social security, R. F. C. financing, and general Federal Government contacts, etc., This service alone is of greater value than many times the cost of membership.

### INDUSTRY MAGAZINE

*The Photo-Lithographer*, the industry magazine, is a part of your membership dues. This magazine is chock full of helpful information and a medium to disseminate all

important general activities of the Association and information vital to your successful operations.

### SALES COURSE

Each member will be entitled to one copy of the advanced methods of selling photo-lithography. There will be a charge of \$1.50 to partially cover printing and postage for this complete course, or you may attend the sales course in person while in session in New York City by paying the regular tuition fee.

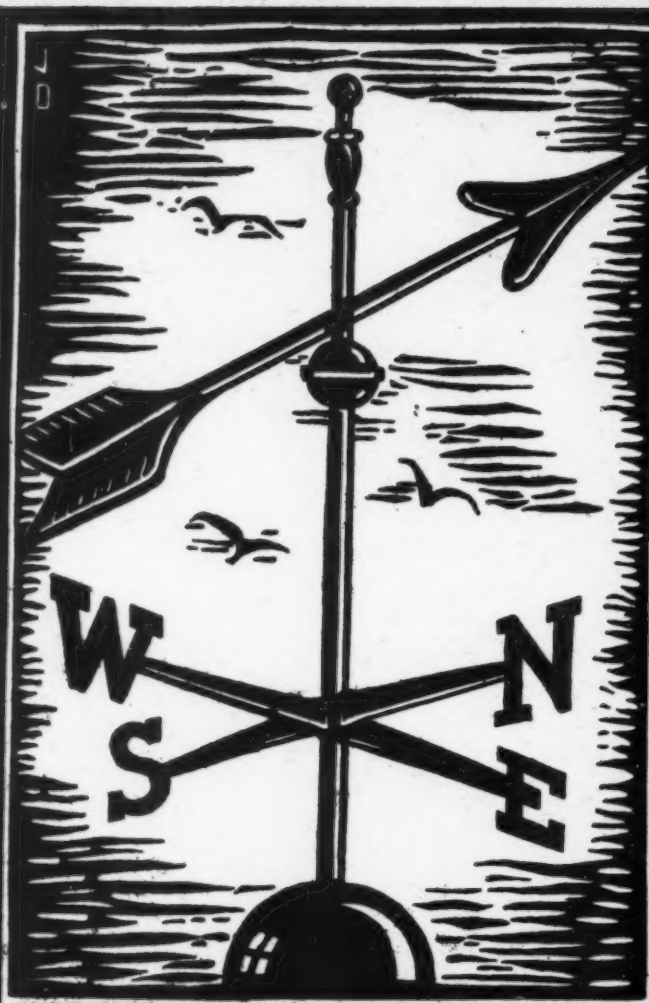
### ESTIMATING COURSE

May be had by any member on the same basis as the Sales Course.

### DESIGN AND LAYOUT

May be had by any member on the same basis as the Sales Course.





## PROMPT SERVICE

TO ALL POINTS  
IN THE  
METROPOLITAN  
AREA

No matter where  
you are located—  
we will be happy to  
assist you with your  
PAPER  
PROBLEMS

*A Complete Paper Service*

FOR METROPOLITAN PRINTERS and LITHOGRAPHERS

PHONE WORTH 2-0664-5-6-7-8-9

# Bulkley, Dunton & Co.



75-77 DUANE ST.

NEW YORK, N. Y.